

THE ILLUSTRATED LONDON NEWS

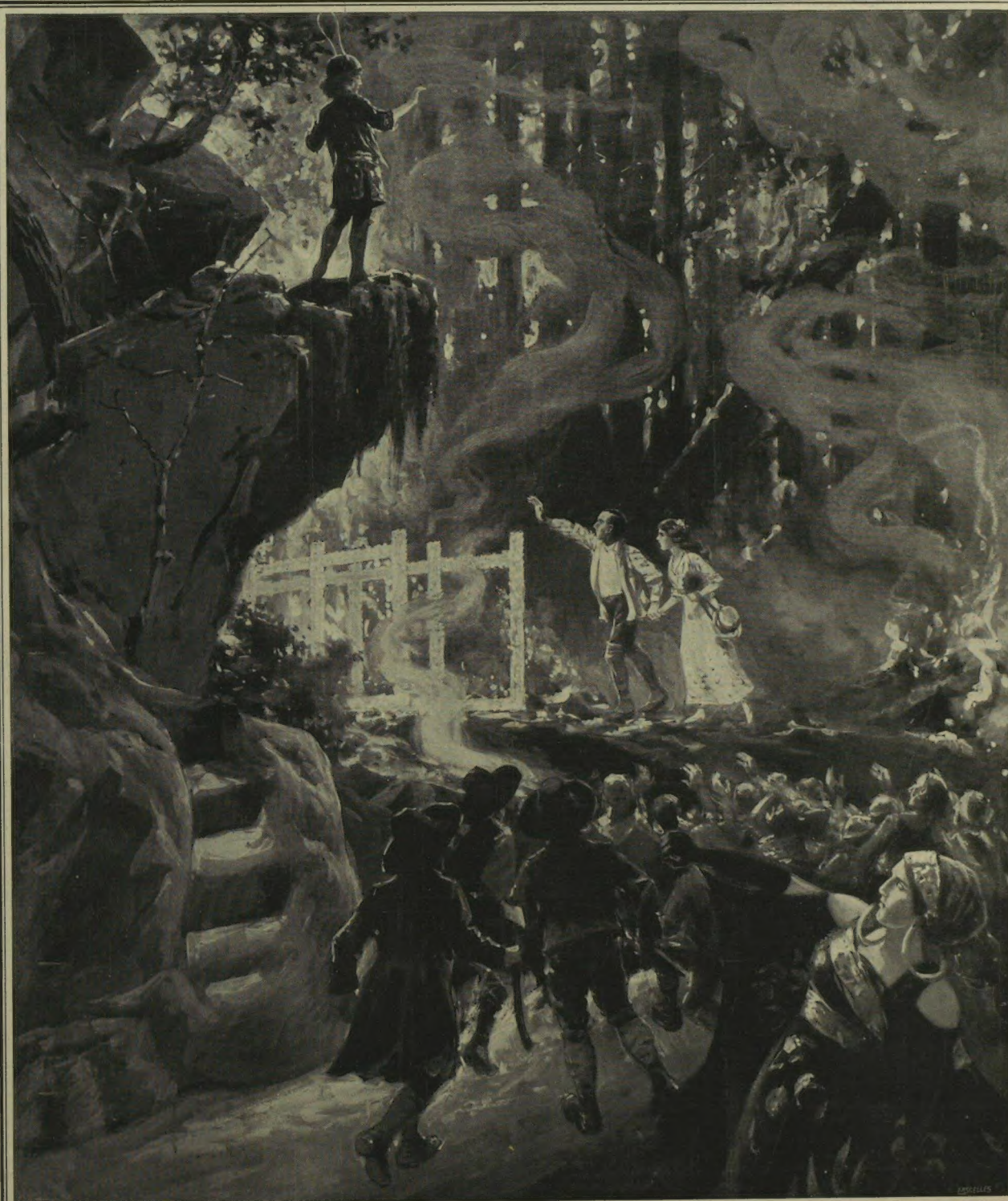
REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM, AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

No. 3898.—VOL. CXLIV.

SATURDAY, JANUARY 3, 1914.

SIXPENCE.

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"THE SLEEPING BEAUTY RE-AWAKENED": THE NEW FOREST-FIRE SCENE IN DRURY LANE'S PANTOMIME.

"The Sleeping Beauty" was so extraordinarily successful at Drury Lane last season that it has been revived this season, with alterations sufficient to call for the addition of "Re-awakened" to the title. Amongst the new things is the scene here illustrated, which shows a fire in a pine forest. At the moment illustrated, Anarchista, at whose command the flames burst forth, says: "Sweet pair, together meet your cruel fate! The flame of love dies in the flame of hate."

Then comes Puck: "No! they shall live, for Love has won the day; Pass, happy lovers, o'er Puck's crystal way." At this a crystal bridge rises and Auriol and Marcella cross it to safety. In the drawing Miss Renée Mayer, as Puck, is seen on the height; Miss Alice Chartres, as Anarchista, on the right of the drawing; and, by the bridge, Mr. Wilfrid Douthitt as Auriol and Miss Florence Smithson as Princess Marcella (Beauty).

DRAWN BY OUR SPECIAL ARTIST, S. BEGG.

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INTACT AFTER 2000 YEARS: A SCYTHIAN CHIEF'S TOMB UNEARTHED.

(See Illustrations.)

HISTORY affords us but limited information concerning the Scythian tribes that inhabited the steppes of Southern Russia many centuries before the birth of Christ. The "father of History," Herodotus, tells us of the riches of the Scythian kings, their magnificent funerals and splendid tombs, gorgeously decorated with plate, jewellery, and weapons wrought in gold. These ancient narratives have been fully confirmed by archaeological research pursued in Southern Russia. Unfortunately, the majority of Scythian tombs are usually found in a state of complete devastation, having been plundered centuries ago by treasure-hunters. Occasionally, though, it does happen that the archaeologist comes across an entirely unlooted tomb, or one that has been ravaged only in part, the plunderer evidently having been disturbed in his depredations. In this case the explorer has the pleasure of finding the remains and all the accessories of the burial rite just as they were deposited in the tomb, in the third or fourth century before the Christian Era, at the time of the interment. In such intact sepulchres the archaeologist finds a whole museum of antiquities of every kind.

A masterly account of the various discoveries made in the tombs of Scythian chiefs is given by Mr. Ellis H. Minns, M.A., in his splendid book on Scythians and Greeks, lately issued by the Cambridge University Press. The good fortune of opening an intact tomb fell to the lot of the author of these lines in June of this year. The excavation of an enormous tomb, a so-called "kourgane," bearing the name of "Soloha," had been going on during three successive summers under the direction of Professor Wesselsky, a member of the Russian Imperial Archaeological Commission, in the vicinity of the cataracts of the River Dnieper, in the northern confines of the Tauric government. After strenuous work on the part of Professor Wesselsky, he succeeded in reaching the great central tomb. I joined him in the autumn of 1912, and we began a careful investigation of the entire subterranean structure, which contained the central sepulchre of the "kourgane."

The tomb was dug out at a depth of eight metres (about 26 feet) under the surface of the earth, and this was surmounted by the earthen mass of the "kourgane," attaining the height of more than ten metres (about 33 feet) above the soil. Unluckily, however, the great central chamber had shared the general fate of most Scythian tombs, and had been entirely plundered at a date probably not far distant from the time of the interment, the plunderers leaving only some minute articles in gold and bronze and objects which evidently had no value in their eyes, as, for instance, a big bronze utensil, resembling a modern gridiron, supported by four small, though massive, wheels. (A similar object is displayed in the Etruscan Department of the British Museum.)

After the disappointment of finding the tomb desecrated, Professor Wesselsky began to study the high earthen sides of the excavated parts of the "kourgane," and soon came to the conclusion that the mound concealed a second, lateral tomb. After some months of continuous digging, this supposition proved to be correct, and in June 1913, in answer to a second invitation from the explorer, I arrived at Wesselsky's steppe encampment in the midst of an absolute desert, some ten miles from the nearest dwelling, and we experienced the great satisfaction of opening a Scythian chieftain's, or king's, tomb intact.

To reach this sepulchre we had to explore a great chamber apportioned to the king's horses, which we found placed in a row, five in number, and arrayed with multitudinous gold and brass ornaments, which formed parts of their harness and bridles. By the side of the horses lay the skeleton remains of a groom, and at the very entrance of the king's tomb another skeleton, evidently of a guard with bow and arrows. At the feet of the king lay a third man in a coat of mail with sword and brass arrow-heads.

The remains of the king occupied the centre of a big chamber and were surrounded by various objects and weapons in bronze and iron, such as a coat of mail, two spears, arrows, swords, a big bronze mace with a wooden handle, and a splendid bronze helmet. By the king's side lay a big sword in a magnificent gold sheath, with figures of lions, dragons, etc., worked upon it in relief. Round his neck was a heavy gold necklace ending in lions' heads richly inlaid with multi-coloured enamel. Near his elbow lay another gold necklace, and his arms were encircled by numerous gold bracelets. On the right of the king stood five silver vases, some of which were covered with beautiful engravings presenting scenes of Greek indoor life and of mounted Scythians fighting wild animals. These figures are gilded, and attest the skill of some great artist.

The king's robe was covered from head to feet with small golden plaques, presenting various designs: Scythians drinking out of the same-horn, griffins, lions, deer, etc. At some distance from the skeleton we found a number of bronze cauldrons, containing bones of oxen, sheep, etc.; also a series of earthenware—big amphore for wine and oil, bearing painted Greek letters, small vases, and so on. Around the deceased were placed various other utensils, ornamented with gold.

Near the king's head, the earthen wall of the tomb contained a special hiding-place, neatly plastered up with clay. In this niche we found two splendid objects, one of which is a massive gold dish (called in Greek "phialē"), richly covered with relief representations of lions and deer. A very faint Greek inscription, running around the edge of the plate, bears the names of Antisthenes and Antiochus. The other article concealed in the niche was a quiver with a great number of fine bronze arrow-heads. The wooden sheath of this quiver was covered with plaster and silver, and engraved with a battle-scene. This beautiful piece of Greek workmanship has, unfortunately, been totally ruined by the action of time, and it took no end of patience and care to reconstruct the fragments, so as to obtain a more or less satisfactory idea of the scene of battle. This picture gives us a most interesting series of figures of bearded Scythians fighting each other.

The same sort of scene, a fight between three warriors, one of whom is on horseback, the others on foot, forms the upper part of a big, massive golden comb, one of the most splendid articles of antique Greek jewellery that exists. This comb lay at the king's right side, near his head. Our photograph speaks for itself and hardly needs any detailed description. We should only like to remark that this photographic representation gives but a poor idea of the magnificence of the comb. This object is absolutely intact and might have come direct from the artist's workshop. The figures are finished up to the smallest details, so far even as to give each face of the little golden warriors a separate expression. The precision and details of each piece of armour are marvellous. The comb lay on the earthen floor of the tomb, and when we first touched it with our small shovel, the earth that covered the comb easily gave way and the splendid jewel burst upon us in all its glory.

Such a unique piece of art will certainly attract the attention of men of science, antiquaries, and artists. But, before concluding this description, I beg the reader to transport himself in imagination to the steppes of "Soloha," and to conceive the thrilling emotion which we experienced when first we beheld this wonderful example of the goldsmith's skill, and our hands raised this royal jewel, ours being the first human contact after more than two thousand years.—C. ALEXIS BOBRINSKY.

ART NOTES.

AMERICAN buyers have a great gift of being able to act promptly when a great picture comes into the market," said Sir Hugh Lane, on finding himself the other day without his Titian. "An American grasps the fact at once, and, having grasped it, is in a position to snap at a picture, whereas it would take years in England." Perhaps the slow Atlantic has something to do with his decisiveness. Europe holds the things he wants, and the post takes too long. Thus, when he finds that by acting swiftly he can get a gorgeous Titian for £70,000, he cables.

To say that "he" cables does not, as it happens, tell the story of the Titian. It has been bought by a lady of Cincinnati, through the good offices of an American lady well known in London. Sir Hugh Lane contrasts the processes of buying in England and America. He notes the fact that no English purchaser had approached him in regard to the picture; and that the authorities of the National Gallery are not able to move quickly enough to avail themselves of the opportunity of buying, so that sellers are loth to go through the form of submitting offers that are necessarily rejected. "The machinery," says Sir Hugh, "might with advantage be altered. The Trustees are not experts for the most part, they often hold different opinions, and the Director has little or no power to act on his own initiative." The Trustees and the Director have failed to buy "Philip II."; the Trustees and the Director are all men. And in the meantime, before Sir Hugh had really made up his mind to part with his picture, and before England knew what was being lost to her, two American women negotiated the purchase. Three cables, and Cincinnati has its Titian.

Piranesi's English admirers have always been a devoted band. Adam, Soane, Dance, De Quincey, Coleridge knew the compelling quality of his genius. It is said he threw himself upon the designs for Newgate Prison and gave it character, that he is responsible for one of the Thames bridges, that Adam furniture is touched with his own peculiar grace; De Quincey, certainly, discovered in the "Carceri" etchings a kindred spirit. And while Russia, who did much building during Piranesi's lifetime, finds his influence stamped upon her architecture, it is in England perhaps more than in any other country that his engravings have been admired and collected.

For close on thirty years a shop-window not far from the Marble Arch was never without one of the Piranesi views of Rome. The owner of that shop knew, long before his customers, the value of those prints, and acquired, during a quarter of a century of buying and selling, a high knowledge and appreciation. Mr. Samuel's book was the result; his "Piranesi" was published by another devotee, Mr. Batsford, who at the present moment is holding an exhibition of the views of Pæstum and Rome.

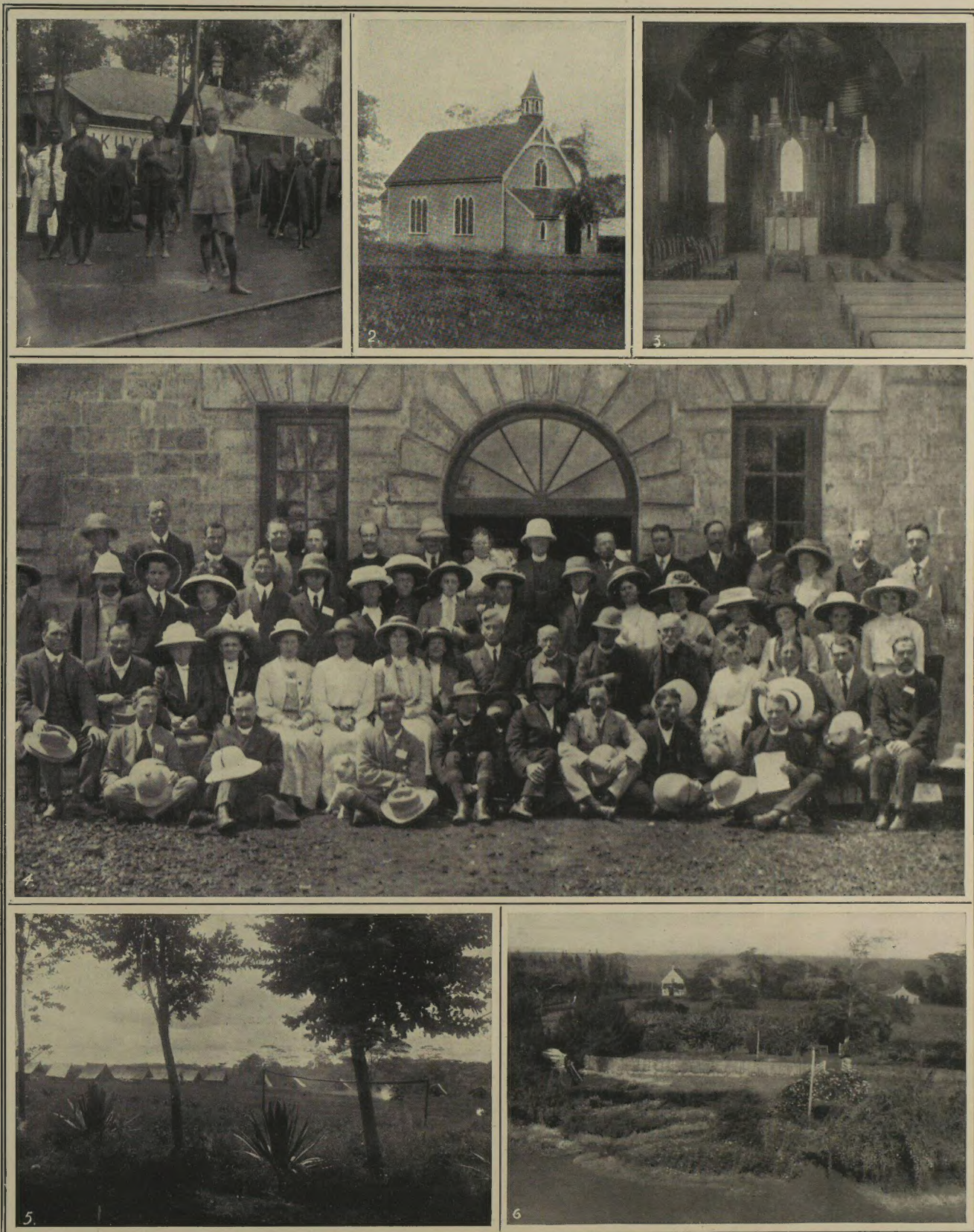
E. M.

"THE POOR LITTLE RICH GIRL" AT THE NEW.

WE do not readily extend to the rich child deprived perhaps of the simple joys of life the sympathy we give at once to the slum youngster who has possibly never seen a green field. It is, however, for a "Poor Little Rich Girl" that Miss Eleanor Gates solicits our interest in the newest importation of American drama which was recently produced at the New Theatre. Little Gwendolyn is saddened by having a mother crazy about social distinction and a father who could not afford time to notice her in his struggle for wealth; while servants gave her no love, and only a kindly doctor and such chance-made associates as an organ-grinder and a plumber recognised her need of affection and society and the free air of heaven. Unfortunately, Eleanor Gates's idea of stage-technique is extremely primitive, her characters being got on and off the scene with a ludicrous lack of naturalness; nor has she a very ingenious or sprightly imagination. "The Poor Little Rich Girl" is described as a play of fact and fancy, and in her second act she tries to give rein to fancy. Oh, but how crude is the invention, how dull and heavy is the fancy! Obviously the author intended to offer us an allegory in the Barrie manner, but she has none of Sir James's lightness of touch or happy whimsicality. So that one can but compassionate, not the heroine of her story, but its interpreters who have to make bricks without straw. Mr. Hendrie as the organ-grinder does as well as anybody; Miss Stephanie Bell shows no little precocity, but is rather shrill, in the rôle. Miss Evelyn Weeden, Miss Helen Haye, Miss Florence Lloyd, Mr. Blakiston, Mr. Sillward, and Mr. Malcolm Cherry are also in the cast.

SCHISM IN THE CHURCH OF ENGLAND?—KIKUYU, BRITISH EAST AFRICA.

CERTAIN PHOTOGRAPHS BY COURTESY OF THE CHURCH OF SCOTLAND FOREIGN MISSION COMMITTEE.



1. IN THE LITTLE EAST AFRICAN TOWN WHICH HAS BECOME WORLD-FAMOUS BY A COMMUNION SERVICE WHICH MAY LEAD TO A SCHISM IN THE CHURCH OF ENGLAND: IN KIKUYU—THE RAILWAY-STATION.

2. SCENE OF THE COMMUNION SERVICE WHICH HAS CAUSED THE BISHOP OF ZANZIBAR TO ASK THAT TWO BISHOPS MAY BE ADJUDGED GUILTY OF HERESY: THE SCOTTISH PRESBYTERIAN CHURCH AT KIKUYU.

3. THE CHURCH IN WHICH THE COMMUNION SERVICE WHICH HAS CAUSED THE DISPUTE WAS HELD: KIKUYU CHURCH, SHOWING THE ALTAR.

4. MEMBERS OF THE CONFERENCE AT KIKUYU: THE THREE CENTRAL FIGURES (FROM LEFT TO RIGHT)—MR. HULBERT, OF THE A.I.M.; THE BISHOP OF MOMBASA; AND THE BISHOP OF UGANDA.

5. WHERE THE MEMBERS OF THE CONFERENCE LIVED AT KIKUYU: THE CAMPING-GROUND OF THE DELEGATES, WHO INCLUDED REPRESENTATIVES OF VARIOUS DENOMINATIONS.

6. WITH THE CHURCH ON THE LEFT AND THE SCHOOL ON THE RIGHT: THE MANSE GARDEN AT KIKUYU.

An extraordinary amount of interest has been taken in the fact that after a conference at Kikuyu, in British East Africa, the Bishops of Mombasa and Uganda admitted members of different religious bodies engaged in mission work to the Holy Communion, after their attendance at the conference in question. Much discussion—some of it acrimonious—has arisen in the papers and elsewhere, and the Bishop of Zanzibar has even gone so far as to appeal to the Archbishop of Canterbury to arraign the

two officiating Bishops for heresy. The service (that of the Church of England) was held in the Scottish Presbyterian Church at Kikuyu. Those who took part in the conference, which had as its object the establishment of a United Native Church of Uganda, were Anglicans, Presbyterians, Baptists, Congregationalists, and Methodists. It has been said that this small gathering in the little East African town threatens to provoke a schism in the National Church here at home.



By G. K. CHESTERTON.

THERE is nothing queerer to-day than the importance of unimportant things. Except, of course, the unimportance of important things. But of these latter the rambling and recurrent journalist like myself must keep as clear as he can. I am not sure that he always succeeds: I fear that even in my own articles I have allowed an allusion to matters of general human interest to creep in here and there. I have dared to go in for definitions, as did two shabby men I heard in a tavern just before Christmas, who were trying to define an onion. One of them was a Nominalist, and the other a Realist; but they did not know they were exactly repeating all the arguments of Abelard and St. Bernard. Also their dispute, like the dispute between Mr. Larkin and the English Labour leaders, was tinged with what some would call the poison of patriotism. For one of the two declared there was no onion except the English onion; while the other claimed for the Spanish onion the rights and privileges that belong to all onions. It struck me as so strange a satire upon the modern attempt to roll everything up into a cosmopolitan ball without a core to it that I feel inclined to found a new party merely upon this principle. I will call it the Liberal-Onionist Party and it shall have no dogmas except the one great modern dogma—that you may pull the onion to pieces and never find the onion.

But creeds are like curses. They should be repeated by those who read the paper, not by those who write it. Both blasphemy and belief are considered improper when actually in print. I will therefore leave aside all those most important things which modern men think least important, and I will recur to my original remark—that unimportant things are made important in a manner worthy of a maniac. One can never prove things of this kind except by a concrete and particular example. I take an example to which few Englishmen are indifferent, and about which well-informed Englishmen have long been intensely concerned. I mean that link with France which I (in my simplicity) should call a cordial understanding; but which, it seems, I have to call an *entente cordiale*. I will not pass any matter on which I have pronounced opinions without saying what they are, for not saying one's own opinions is the temptation, and therefore the treason, of my trade. So I will say that I myself think that a real alliance between England and France might yet save civilisation from the outer barbarians. But it is not this which I wish to say. I wish to say that, whether we want to fight the French or befriend the French or follow the French or flee before the French, our present test of what is important is a huge and horrible joke.

What is everybody talking about? The victory of Carpentier over Bombardier Wells. What is nobody talking about? The Channel Tunnel. I have urged before the evident fallacy of the physical comparison of nations by these professional competitions. M. Carpentier might be stronger than every individual Briton; so he might be taller than every individual Briton. It would not alter the fact that Frenchmen are, on the average, short men; and that the most tremendous victories in modern military annals were won by those short Frenchmen following an equally short Italian. The father of Frederick

the Great could boast taller soldiers; but he could not boast any victories. And the truth is that to judge nations by these picked and protected specialists is practically and quite absurd. It is as absurd as if we judged nations by the giants they could show at a fair. Most of us have heard at one time or another of the Irish Giant, of the Russian Giant, of the Chinese Giant. Well, a man might as well measure all these monsters with a foot-rule to find out whether the future of religion belongs to St. Patrick or Confucius or John of Kronstadt, as look at Wells and Carpentier to see whether the future of physical efficiency belongs to France or England. There are very few giants in any country. There are very few Bombardier Wellises in any country. There are very few Carpentiers in any country. Which giant turns out to be the tallest is, I should say, a mere matter of luck. To say that any country is more athletic

bombard it with our Bombardier. Yet the contest that proves nothing is being discussed everywhere. The consummation that may prove or disprove everything is hardly being discussed at all.

Now in this case, as in so many other matters, I am utterly ignorant of everything except what I can gather from the intellectual attitudes of the other parties and the way in which they present their own views. I am not an expert: I do not know a bad horse when I see it, nor a bad gun when I see it, nor a bad army when I see it. It therefore goes without saying that I don't know a bad tunnel when I see it. It is true (as my enemies may malignantly urge) that I have never been in an army; but I have often been in a tunnel. To this I answer that here we have just the difference; because when you are in a tunnel, you don't see it. Still, I will admit that

I have emerged from many tunnels with a degree of calm, not to say faith and hope, greater than that usually experienced during acute sea-sickness; and to that extent I can be called a witness to the great tunnel idea. I do know a bad argument when I see it; and in the discussion of these matters I see it very often.

We all know the admirable epigrammatic description of a man who is sea-sick—"First he's afraid he's going to die, and then he's afraid he isn't." It is a polished little gem; and was not, I fancy, actually composed and completed during the crisis of the ailment. But though we could all forgive a sea-sick gentleman for wishing to such an effect, and wondering whether he had not better die, I do decidedly draw the line at a committee consisting entirely of sea-sick gentlemen alone deciding whether England had better die. I think the man in the tunnel is less in the dark than the man on deck, if the latter is supposed to be dominated by that consideration alone, or even mainly. There is a fallacy in such emphasis on advantage or disadvantage. If there is anything in the military argument at all, the two arguments are entirely incommensurate. It may or may not be worth sea-sickness to see the French soldiers manœuvring round Toul. To judge from the number of Englishmen who will cross the Channel now to see such things, it is well worth it. But if it is worth sea-sickness to see the French manœuvring round Toul, it is (*a fortiori*) worth much worse than

sea-sickness *not* to see the French manœuvring round London. People say that no one ever died of sea-sickness: I cannot say, being as ignorant of medical as of military matters. But in any case, no people say that no one ever died of an invasion. Nobody would, in reality, dream of comparing sea-sickness with that vast and appalling land-sickness which has everywhere followed the retreat of great hosts and the failure of great nations. As for the proposition that our friendship with France makes the use of the expedient impossible, I cannot understand how any sane creature can hold such short views. I will believe an expert if he tells me a foreigner could not use the tunnel; but if he tells me a foreigner could not conceivably want to use it, I say he is not only an expert, but something else besides. If we are to do this disputed thing, let us first dispute it sensibly; and let the stewards of the State regard themselves as something else than the stewards on a Channel boat.

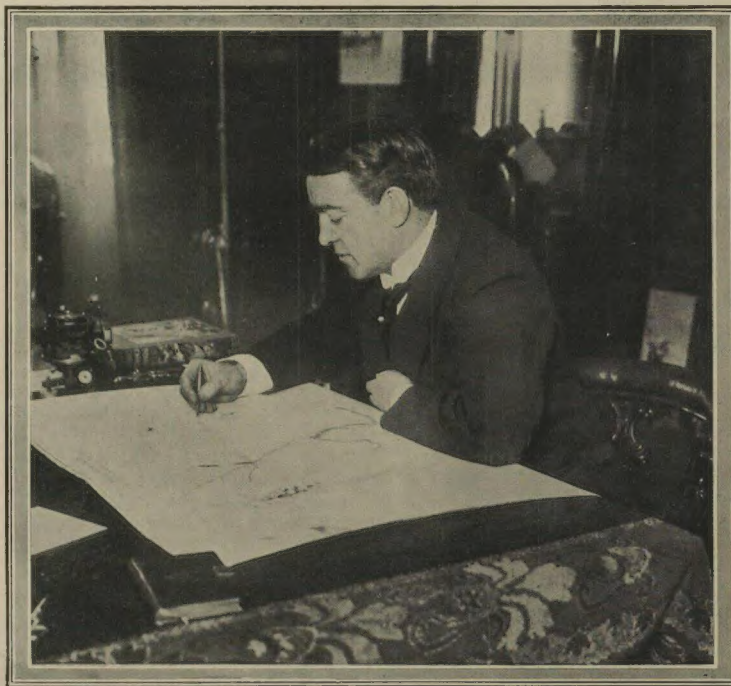


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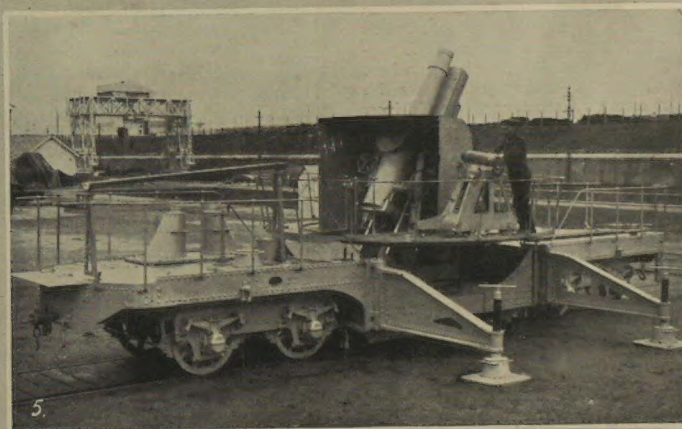
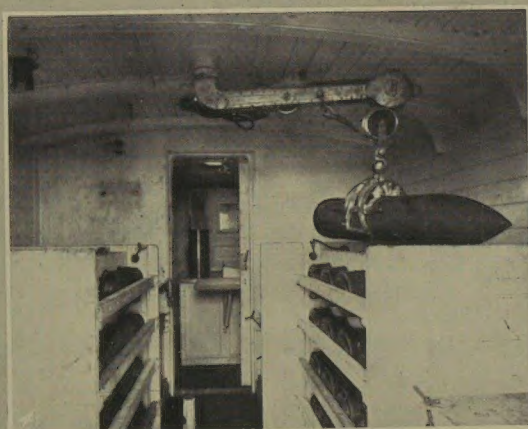
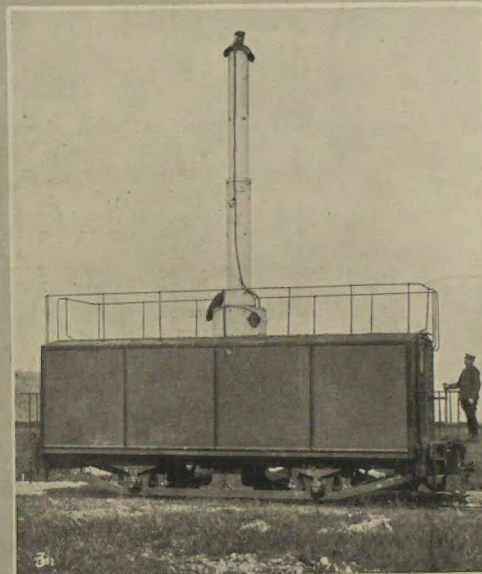
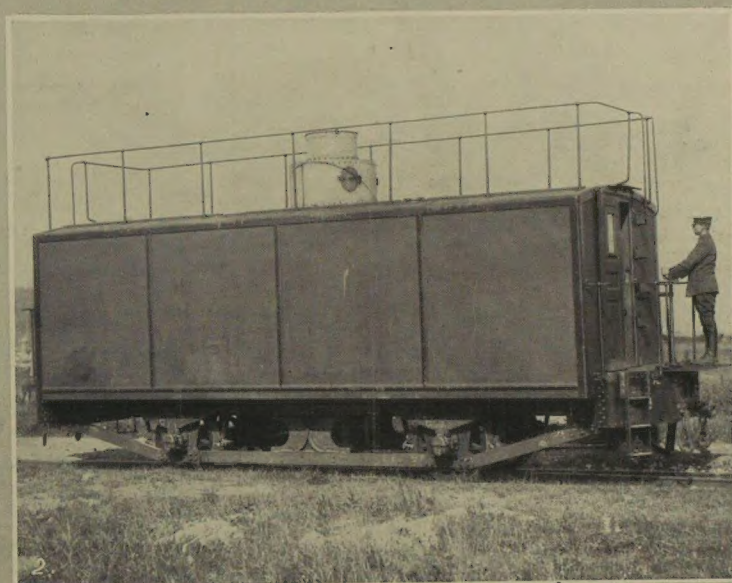
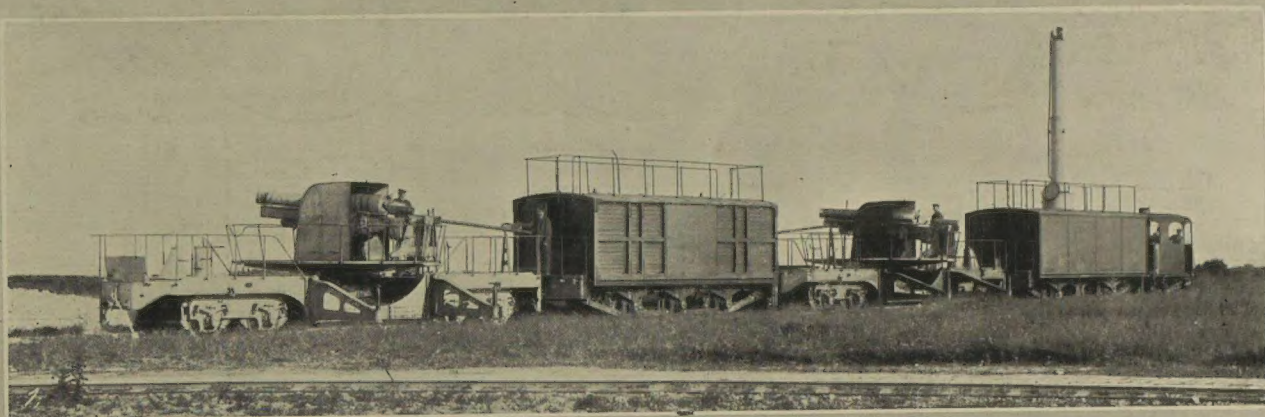
CHARTING THE POLAR CONTINENT WHICH HE INTENDS TO CROSS: SIR ERNEST SHACKLETON, WHO IS TO LEAD THE IMPERIAL TRANS-ANTARCTIC EXPEDITION THIS YEAR.

The main object of the Imperial Trans-Antarctic Expedition, which Sir Ernest Shackleton is to lead this year, is to cross the South Polar continent from sea to sea—that is, from the Weddell Sea, on the Atlantic side, to the Ross Sea, a distance of about 1700 statute miles. The first 800 miles will be through entirely unknown ground, whose exploration will be of great geographical interest. The Expedition will leave Buenos Ayres early in October. It will be equipped for two years, and there will be two ships engaged, one on each side of the South Polar continent. Sir Ernest hopes to return, after crossing it, *via* New Zealand. This will be his third expedition to the Antarctic. He served under the late Captain Scott in that of 1901-4, and was himself commander of the 1907-9 expedition, in the course of which he came within 97 miles of the South Pole. The story of that venture is told in his book, "The Heart of the Antarctic." On his return he was knighted.

because its special athlete has won is to have no sense of what is meant by nationality or civilisation. You might as well say that Siam is the home of human brotherhood; and quote the Siamese Twins.

Now those who are opposed to a Channel Tunnel describe it, rightly or wrongly, as if it were a great gun trained on the very heart of England, its muzzle resting on our shores. Some suppose that the French could pour soldiers through it for a general invasion of the country. Others suppose that any enemies of the French who had recently defeated them might surprise us with the same rush of soldiers. But nobody supposes that they will surprise us with a rush of prize-fighters. Nobody supposes that Carpentier will appear out of the tunnel and invade England all by himself, punching prominent Dover magistrates in their prominent waistcoats. Nobody supposes that if we bombard Cherbourg, we shall

ESPECIALLY FOR COAST DEFENCE: A NEW MOBILE BATTERY.



1. TO RUN ON THE ORDINARY RAILWAY LINE OR ON A SPECIAL TRACK: A MOBILE COAST-DEFENCE BATTERY—FROM LEFT TO RIGHT, A GUN-TRUCK; AN AMMUNITION-CAR LINKED TO THE GUN-PLATFORM BY AN AMMUNITION-CHUTE; A GUN-TRUCK SIMILARLY LINKED; A CAR FOR PERSONNEL, WITH AN OBSERVATION-TOWER; AND THE SMALL LOCOMOTIVE.
2. SHOWING THE OBSERVATION-TOWER LOWERED: THE PERSONNEL-CAR.

Here is illustrated the latest form of mobile coast-defence battery, built in France by the famous firm of Schneider. In the case shown the guns are 200-mm. howitzers. Each complete train consists of a small locomotive; a car for the personnel, with a telescopic observation-tower; an ammunition-car; and one or two trucks for guns. The train can run either upon the regular railroads along the coast or elsewhere, or upon special emergency tracks. The observation-tower is easily raised, and the observer is in communication with those below by means of a speaking-tube. The gun-truck is firmly anchored in position before firing. The ammunition is run out along a

3. THE OBSERVER AT THE TOP OF THE OBSERVATION-TOWER: THE PERSONNEL-CAR WITH TELESCOPIC TOWER RAISED—SHOWING THE SPEAKING-TUBE.
4. SHOWING THE MOVING OF A PROJECTILE AND PROJECTILES STORED: IN AN AMMUNITION-CAR.
5. SHOWING THE HOWITZER ON ITS REVOLVING PLATFORM READY FOR ACTION: AND A PROJECTILE ON ITS TRUCK: THE GUN-TRUCK ANCHORED TO THE GROUND.

chute and loaded on a truck which runs round the gun-platform. An "ammunition-car between two gun-trucks can feed both guns. The mobile battery has many advantages over permanent works, as, with it, can be defended great stretches of coast lying between main fortified places. Obviously, too, the mobile battery can escape the enemy's fire by moving along the track, can go into action at all sorts of unexpected places, and can be run right out of the firing-zone if need be. By its aid, also, guns can be massed at a particular point with great speed. Trains are made for guns of various sizes, including 6-in. short guns, 4.7-in. long guns, 6-in. guns, and the 200-mm. howitzers.



THE LATE M. JULES
CLARETIE,
Director of the Comédie
Française.



Photo G.N.
M. LEGAGNEUX,
The French Airman who Made
a New Height Record of over
20,000 Feet.



Photo Branger.
M. VÉDRINES,
Who recently Arrived in Egypt after a 3500-Mile
Flight Over Europe and Asia Minor.



Photo Topical.
M. CHANTELOUP,
The French Airman who Looped
the Loop in a Biplane at
Hendon.



Photo. Harry Lagan.
THE LATE MR. ISAAC
S. LEADAM,
Recorder of Grimsby, and a well-
known Historical Writer.

PORTRAITS AND PERSONAL NOTES.

M. JULES CLARETIE, who died recently in Paris, had been Director of the Comédie Française for nearly thirty years. As a novelist, playwright, and essayist he was a prolific writer. His weekly articles in the *Temps*, under the title "La Vie à Paris," from 1889 up to a few days before his death, have been republished in twelve volumes.

Sir Charles Frederick, who died at Brighton a few days ago, was for many years an official in the royal service. He was Deputy-Master of the Household from 1901 to 1907, when he succeeded Lord Farquhar as Master of the Household. That office he held until early in 1913, when, owing to his ill-health, he gave place to Sir Derek Keppel.

Mr. Harry Fragon, who was shot by his aged father in Paris, on December 30, was born at Richmond in 1869. It was in Paris that he first became famous as a comedian. After sixteen years there he returned to London in 1905.

In the world of aviation some wonderful new feats have been performed of late. At Hendon, M. Chanteleup has given extraordinary displays of "looping the loop," upside-down flying, and corkscrew dives. The feature of his performances was that they were done in a biplane. At Fréjus the other day, another French airman, M. Legagneux, reached the enormous height of 20,300 feet, thus beating the record made by the late M. Perreyon. Yet another Frenchman, M. Védérines,



Photo. Florman.
THE LATE QUEEN SOPHIE OF SWEDEN,
Widow of King Oscar II. of Sweden.



Photo. L.N.A.
THE ACHILLES AND THE NESTOR OF THE PRESS:
LORD NORTHCLIFFE AND LORD BURNHAM (ON THE
RIGHT) AFTER THE PRESENTATION TO THE LATTER
IN HONOUR OF HIS EIGHTIETH BIRTHDAY.

has been eclipsing all previous records for what might be called aerial tours. He recently completed his great Paris-to-Cairo flight of three thousand five hundred miles, during which he crossed the Alps, the Carpathians, and the Balkans, Asia Minor, the Levant, and Palestine.

Menelik, the late Emperor of Abyssinia, was born about 1842, and came to the throne in 1889. In 1908 Menelik had a paralytic seizure, and appointed as his successor his second daughter's son, Lidj Yasou, then about twelve years old. After this, for some time the Empress Taitu ruled the country, but she was deprived of power, and Abyssinia has since been administered by a Regent for the young Emperor.

Queen Sophie of Sweden, who died recently at Stockholm, had many ties with this country,

where she had often stayed, and took a warm interest in various philanthropic and religious institutions, including the Salvation Army. The marriage of her son, Prince Oscar, to Miss Ebba Monk, one of her Maids of Honour, took place at Bournemouth in 1888.

Mr. Isaac Saunders Leadam, who died in London lately, had been Recorder of Grimsby since 1906. He was the author of a number of historical works, among them "The Political History of England, 1702-1760," and a biography of Sir Robert Walpole.

Sir Trevor Lawrence, who died recently at the age of eighty-one, was President of the Royal Horticultural Society for twenty-eight years. As a young man, he was for ten years in the Indian Medical Service. After succeeding to the baronetcy, he was in Parliament for seventeen years, and later was for twelve years treasurer of St. Bartholomew's Hospital.

Dundee loses a liberal benefactor in the late Sir William Ogilvy Dalgleish, who was president of the Royal Infirmary and many other philanthropic institutions in that city.

Lord Burnham, the veteran proprietor of the *Daily Telegraph*, celebrated his eightieth birthday on Dec. 28 at Hall Barn, his Buckinghamshire seat, where he recently entertained the King. On the 27th a deputation, headed by Lord Northcliffe, chief proprietor of the *Daily Mail*, presented Lord Burnham with an illuminated Address "from the representatives of the newspaper Press at home and abroad."



Photo. La Fayette.
THE LATE SIR J. TREVOR
LAWRENCE,
Horticulturist and Orchid-Grower.



Photo. Elliott and Fry.
THE LATE SIR W. O. DALGLEISH,
Bt.
A Well-known Scottish Landowner
and Philanthropist.



Photo. Record Press.
THE NEW MONARCH OF ABYSSINIA: MENELIK'S GRANDSON,
LIDJ YASOU.



Photo. Bolak.
MONARCH OF ABYSSINIA SINCE 1889: THE LATE
EMPEROR MENELIK.

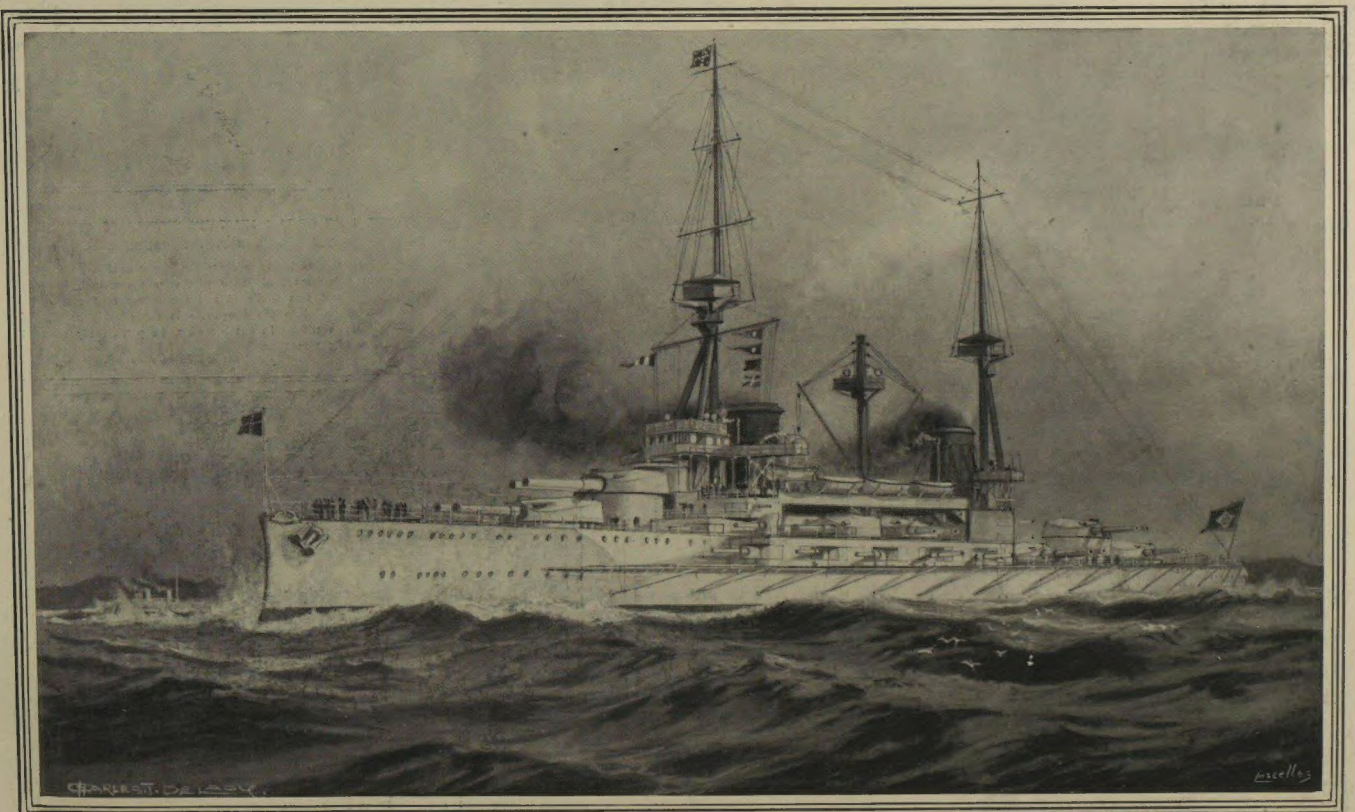
Where the Viceroy's Marble Palace Will Stand: The Raisina Mound, New Delhi.

1 and 2. THE SITE FOR THE VICEROY'S WHITE MARBLE "PALACE AND COUNCIL HALL" IN NEW DELHI, THE CAPITAL-TO-BE OF INDIA: RAISINA MOUND BEFORE LEVELLING BEGAN.

In view of the question (fully dealt with on other pages of this issue) as to whether the architecture of the new Delhi should be Eastern or Western, these photographs should be of special interest. Preliminary work has now begun—work which has been estimated (of course, roughly, and quite unofficially) to take twenty years and twenty millions: this as against the original plans, which allowed for four or five years and

3 and 4. AT WORK ON THE RAISINA MOUND: COOLIES DIGGING, BLASTING, AND CLEARING AWAY ROCKS AND DÉBRIS IN THE LEVELLING OF THE RAISINA MOUND.

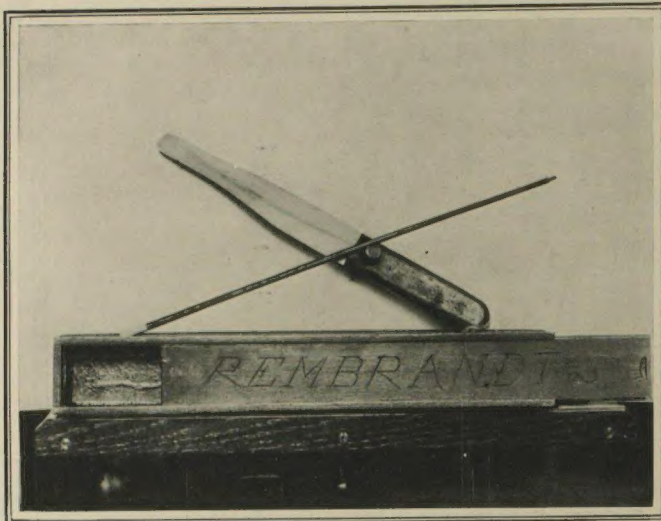
a cost of four millions. The site adopted is the southern one first selected by the Town-Planning Committee; and the Viceroy's "Palace and Council Hall" will be set up on a low, rocky ridge called the Raisina Mound. The building, which will be in marble, will dominate the city like a great white cloud. Workmen are now levelling the ridge, and the foundations will probably be begun next working season, September, 1914.

Possible Sign of a New Balkan War: The "Kidnapped" British-Built Battle-Ship.

PURCHASED BY TURKEY, TO THE CHAGRIN OF GREECE, ITALY, AND FRANCE: THE DREADNOUGHT "RIO DE JANEIRO," BUILT FOR BRAZIL.

Turkey has bought the battle-ship "Rio de Janeiro," which was launched from the Elswick Yard of Sir W. G. Armstrong, Whitworth and Co., on January 22 of last year and is now being completed. There are those who regard this practically as the "kidnapping" of the great ship, which Italy was anxious to buy and Greece would have had anyone purchase rather than Turkey. To make matters more complicated, the Ottoman Government has paid the first instalment in money borrowed from France, which is, to all intents and purposes, an ally of Greece, for the ostensible purpose of paying Turkish officials. It may be that this transfer of a Dreadnought superior to the only powerful ship of the Greek Navy presages the imminence of another Balkan war; for, with her, the Turks believe that they could recover from Greece by force of arms the eleven Aegean Islands they lost in the struggle of 1912-13. The "Rio de Janeiro" is of 27,500 tons displacement, and has a speed of twenty-two knots. She is 632 feet long. Her armament consists of fourteen 12-inch and twenty 6-inch guns. Turkey has also bought about £250,000 worth of ammunition.—[DRAWN BY CHARLES J. DE LACY.]

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



Photo, Newspaper Illustrations.

INTIMATE RELICS OF AN OLD MASTER OFFERED AS A GIFT TO THE NATIONAL GALLERY:
REMBRANDT'S IVORY PALETTE-KNIFE AND TORTOISE-SHELL MAHLSTICK.

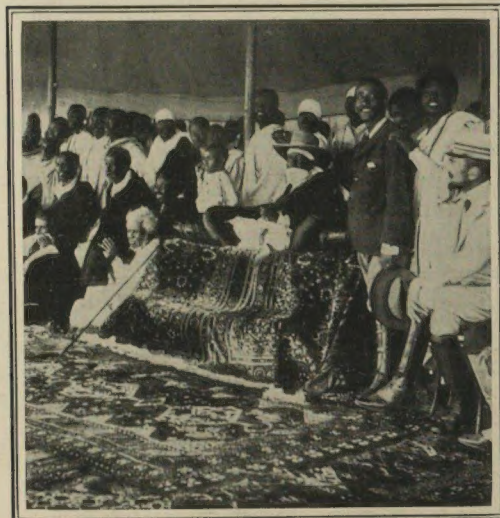
During the last few days Rembrandt's palette-knife and mahlstick, which are accompanied by a vellum scroll with autograph signatures of their owners since Rembrandt, including that of Jacob van Ruysdael, were recently sold in Holland to an English collector, and placed in the hands of Mr. Frank Sabin, in Bond Street. They have since been bought by an art-lover who has offered them to the National Gallery.



Photo, Cat. de France.

LAST RITES FOR ONE WHO, SAVE FOR HIS INTEREST IN POLITICS, WOULD HAVE BEEN POPE:
THE FUNERAL SERVICE OF CARDINAL RAMPOLLA IN ROME.

Ruysdael bought them not at that sale, in 1658, at which the collection of the bankrupt Rembrandt sold for a mere 5000 florins, but at the sale of effects at his death that the bill for his thirteen-florin burial in the Wester Kerk might be paid.—The late Cardinal Rampolla would undoubtedly have succeeded Leo XIII, as Pope had he not taken what was regarded in Austria, especially, as too keen an interest in politics.



KILLED MANY TIMES BY RUMOUR, AND NOW OFFICIALLY REPORTED
DEAD: MENELIK II., G.C.B., G.C.M.G., EMPEROR OF ABYSSINIA.

Menelik II., Emperor of Abyssinia, became the Supreme Ruler of that country after the death of Johannes II., Emperor of Ethiopia, in 1889. Rumour killed him many times in recent years, but the other day the report of his death was officially confirmed. Menelik was born in 1842. A year or two before his death he proclaimed as his successor, Lidj Yasou, G.C.V.O., son of his daughter, Walizaro Shoa Rogga and Ras Mikael. In the photograph, Menelik is seen, towards the centre, seated on a divan and with his mouth covered. He wears his everyday dress with a wide-awake hat of woven gold thread.



Photo, Abiko.

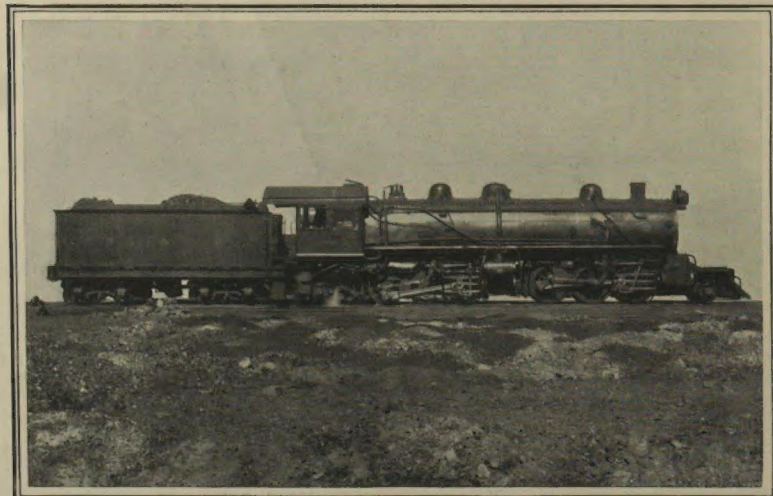
THE FIFTEENTH AND LAST OF THE SHOGUNS:
THE LATE PRINCE TOKUGAWA.

About him are important chiefs.—With regard to the next two photographs, we should say that the late Prince Tokugawa was the last of those military Governors of Japan who were the virtual rulers of the country until, by the revolution of 1867-8, the post was abolished and the Power of the Emperor restored. The late Prince was born in 1837 and succeeded to the Shogunate in the year in which the late Emperor Mutsuhito ascended the throne—that is, in 1866. In October 1867, he patriotically resigned to the Emperor his office of Regent. He became a Prince in 1902.



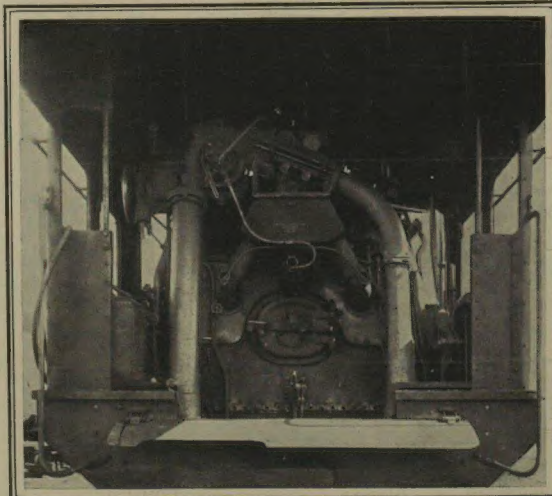
Photo, Abiko.

THE FUNERAL OF THE LAST OF THE MILITARY GOVERNORS OF JAPAN:
THE COFFIN OF PRINCE TOKUGAWA BORNE THROUGH THE STREETS.



LESSENING THE LABOUR OF THE HUMAN ELEMENT IN THE FIRING OF RAILWAY ENGINES:
A LOCOMOTIVE OF THE MALLET TYPE WHICH HAS A MECHANICAL STOKER.

There has been a good deal of talk lately, after certain railway disasters, of the erring human element, and also of the difficulties the fireman must have in firing the engine and at the same time aiding the driver by keeping an eye on signals. The engine here illustrated was built in the United States for

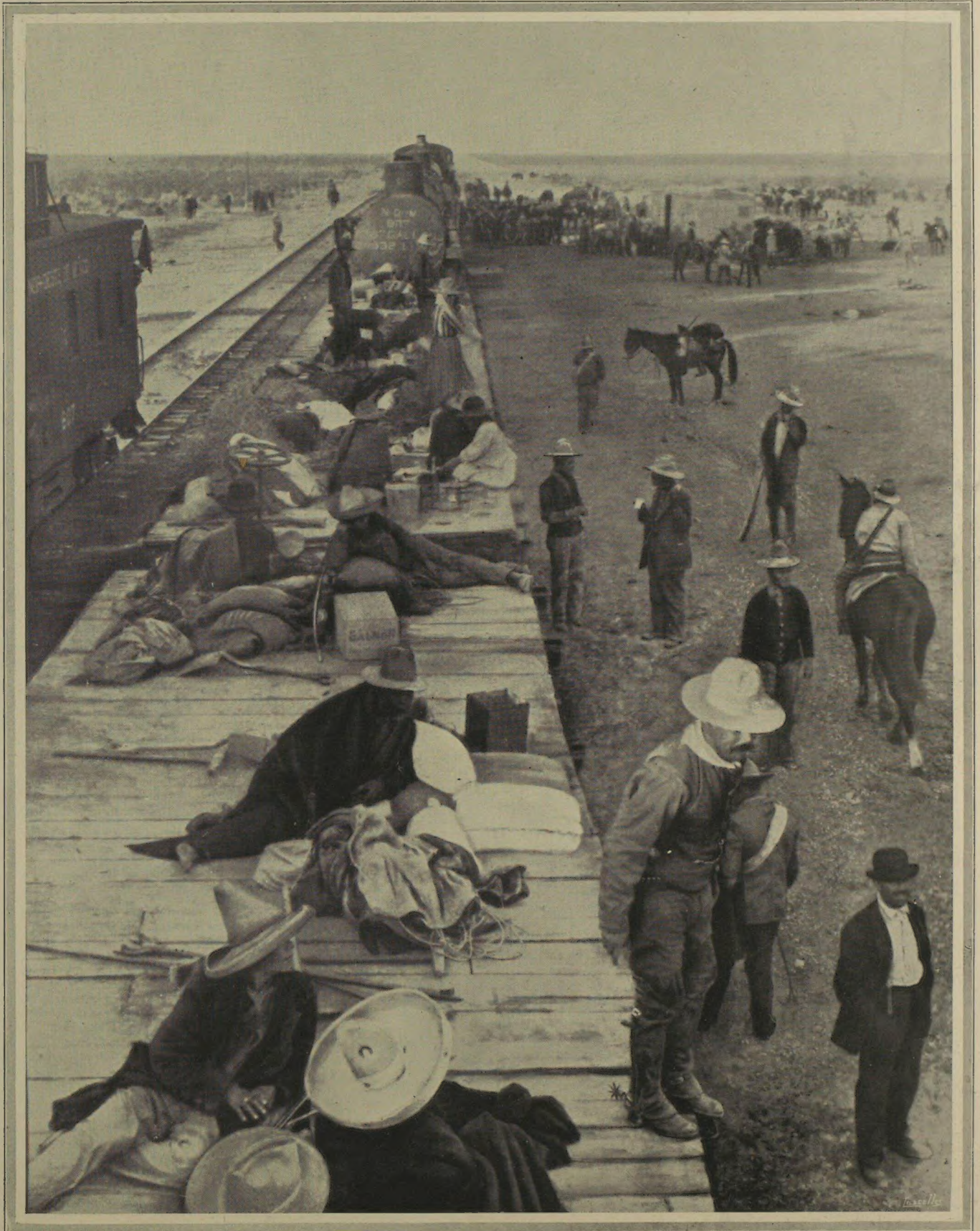


Photo, Co'sman.

A MECHANICAL STOKER: THE INGENUOUS FIRING OF RAILWAY LOCOMOTIVES BY
MACHINERY WHICH LESSENS CONSIDERABLY THE WORK OF THE FIREMAN.

service on the Union of South Africa railways, and has, as a special feature, a mechanical stoker, which is being used experimentally. The device does not abolish the stoker, who has to shovel the coal into the hopper of the crusher, which relieves him of much arduous work, although he has to attend to two auxiliary engines.

CIVIL WAR IN MEXICO: ITS LEAST PICTURESQUE, LEAST GLORIOUS, SIDE.



AFTER THE FIGHTING AT JUAREZ, IN WHICH BOTH FEDERALS AND CONSTITUTIONALISTS CLAIMED VICTORY:
WOUNDED INSURGENTS BEING REMOVED FROM THE SCENE OF ACTION.

With Mexico in its present uncertain state, it is exceedingly difficult to sift what is true from the "news" from Central America, and in connection with this particular illustration it may be remarked that both the Federals and the Constitutionalists have claimed victory at Juarez. As to the situation in general, it is interesting to note that, in view of the condition of financial affairs in Mexico, General Huerta recently decreed

a ten-days' bank holiday in the country, this to end with the year. The object, of course, was to check a run on the banks, but it must be said that, with but few exceptions, none of the financial houses took advantage of the decree giving them the right to suspend all business. Later it was reported that this bank holiday would be extended over sixty days.



HOLIDAY ENTERTAINMENTS: THE PANTOMIMES, ETC.

"THE SLEEPING BEAUTY RE-AWAKENED," AT DRURY LANE.

FOR the first time in the history of Drury Lane pantomime the programme of the previous year has been revived and adapted for the next year's show. Messrs. Arthur Collins and George R. Sims are perfectly justified in their title, as in their experiment. "The Sleeping Beauty," as we saw her on Boxing Day, 1912, seemed to them so good that she could not be bettered, and so there was nothing to be done but to awaken her again in slightly different surroundings. Of course, she has been bettered: in the jokes, for instance, and fun, the songs and topical allusions. Some of the scenic effects, especially a gorgeous spectacle of a forest fire, are new, and to such an extent the triumph of last year has become the greater triumph of this year's holiday season. But old features will be recognised with enthusiasm by children of all ages who preserve joyous memories of the

"Sleeping Beauty's" former appearance. Then two legends are still covered by the book of the play, and in the first half we see Beauty kissed to life after her long sleep; while in the second part we are shown the drama of the Beast whom another kiss restored to human form. The pageants are as splendid and glittering harmonies of colour as ever; but besides the ballet of flower-girls and follies, we have the picture of flaming trees and crimson sky, in the midst of which

the fault of containing rather too many good things, but that can easily be remedied

without sacrificing either the variety or the breeziness of its turns and episodes. For really there are so many talented performers in the cast that their specialities provide their audience with a succession of varied and lively exhibitions of virtuosity. Even the Babes—jolly little Zack, the boy, and his sprightly girl companion, Ray—have plenty to do, the latter rendering popular American ditties with astonishing precocity. Robin Hood, in the shapely person of Miss Jane Eyre, cannot woo the children's nurse, Maid Marian, without warbling to her "You made me love you"; and in the rôle of the Squire's son, Marmaduke, Mr. Harry Weldon, a most delightful comedian, is as drolly full of dialect as Mr. Formby, and as amusingly tired as was ever Mr. Alfred Lester. The two robbers, represented by Messrs. Alexandre and Hughes, not only have the most ludicrous of stage-fights, but play the concertina when an opportunity offers itself. And so accommodating is the framework of a play which, nevertheless, preserves the main lines of the old fable, and in forest and palace scenes and in ballets of flowers and fairies and birds pays its proper homage to the spirit of beauty, that room is also found for acrobatic feats such as those of the Comers-fords, for the clever work of a conjurer, Zellini, and for the pirouettes of such experts as Mr. Robert Roberty and his young partner, Grannie Pickford. The Melvilles know what their public like, and in this season's pantomime at the Lyceum have given it to them in abundance.

"ALICE IN WONDERLAND," AT THE COMEDY.

Before "Peter Pan" was, "Alice" came; and devotion to the one does not involve in our youngsters neglect of the other. They always keep a warm corner in their hearts for Lewis Carroll's heroine and the Mad Hatter and the Dormouse and Tweedledum and Tweedledee, and the rest of the strange company who made her adventures in Wonderland so eventful. So that Mr. Bernhardt's revival of Savile Clarke's happy stage rendering of the little classic was ensured popularity in advance, especially as Walter Slaughter's score still is used in perfect illustration of the text, and the costumes are faithful to Tenniel's designs, and an excellent cast has been engaged at the Comedy.

It was a stroke of genius to invite Mr. Hayden Coffin to take up the part of the Hatter, so splendidly serious does his buffoonery prove; while where could you find a match for Miss Annie Hughes's Queen of Hearts? Finally, Miss Cora Goffin's Alice is just the demure little girl of whom the author dreamed. To say that is sufficiently to attest the success of the venture.

(Other Holiday Entertainment Notes on page 34.)



"THE SHEPHERDESS WITHOUT A HEART," AT THE GLOBE THEATRE: MR. BERTRAM FORSYTH, THE AUTHOR OF THE FAIRY PHANTASY, AS THE CHINA IMAGE, BLOTCH.



"THE SHEPHERDESS WITHOUT A HEART," AT THE GLOBE: PA STORK DROPS THE BABY DOWN THE CHIMNEY.



"THE SHEPHERDESS WITHOUT A HEART," AT THE GLOBE: OLD SIMON, THE AVARICIOUS LANDLORD, YIELDS BEFORE THE BENIG. INFLUENCE OF FATHER CHRISTMAS.



Photo, Claude Harris.
THE ALICE OF "ALICE IN WONDERLAND," AT THE COMEDY THEATRE: LITTLE MISS CORA GOFFIN.

Prince Auriol (as Beast) nearly perishes, and the bridge of crystal across which he and his Beauty escape to safety—rarely has stage-magic conjured a more dazzling miracle. The chief comedians, too, remain the same, but vary their business, and Mr. George Graves, as the scarecrow Duke, brings down the house with the polite inquiries of his song, "How Are You?" while he and Mr. Will Evans between them provoke shrieks of laughter with their tragic attempts at amateur photography. Mr. Wilfrid Douthitt and Miss Florence Smithson are as handsome and tuneful a couple of pantomime lovers as could be desired; little Miss Renée Mayer is once more a dainty Puck; the inevitable Tango is both exemplified and satirised; and the Clown and his Harlequinade have fortunately come to life again along with Beauty. Whimsical Walker demonstrating by the warmth of his reception how much missed was this popular sequel of pantomime.

"THE BABES IN THE WOOD," AT THE LYCEUM.

If the dramatised version of "The Babes in the Wood," which makes such an enjoyable entertainment at the Lyceum, has a fault, it is

THE DELHI QUESTION: MODERN ARCHITECTURE BY INDIAN CRAFTSMEN.

REPRODUCED FROM MR. E. B. HAVELL'S "INDIAN ARCHITECTURE," BY COURTESY OF THE AUTHOR AND OF THE PUBLISHER, MR. JOHN MURRAY.



1. BUILT BY INDIAN MASTER-CRAFTSMEN WITHOUT THE SUPERVISION AND TEACHING OF THE EUROPEAN ENGINEER-ARCHITECT: A FINE MODERN BRIDGE AT LASHKAR.
2. AS FINE AS ANY MOGUL EMPEROR'S PALACE: THE HOUSE OF A RICH MERCHANT IN BIKANIR (PROBABLY EARLY NINETEENTH CENTURY).
3. BUILT BY INDIAN MASTER-CRAFTSMEN WITHOUT EUROPEAN ADVICE: A STREET IN LASHKAR, A TOWN ONLY A HUNDRED YEARS OLD.
4. BY THE INDIAN MASTER-BUILDER WHO HAS ASSIMILATED FOREIGN IDEAS: THE STATE RAILWAY-STATION OF THE MAHARAJAH OF ALWAR, ELEGANT AND PRACTICAL.
5. BUILT TWELVE YEARS AGO BY AN INDIAN MASTER-MASON FROM A DESIGN BY AN INDIAN CRAFTSMAN: THE GATEWAY OF A TEMPLE AT BENARES.

In his book, "Indian Architecture," Mr. Havell asks: "How will the new Delhi be built? Will it be the starting-point of real Anglo-Indian architecture, or only the opportunity of a life-time for the modern Western stylist? We must wait and see. If the old precedents are maintained, the cut of its official uniform—'Renaissance,'

'Indo-Saracenic,' or whatever its name may be—will be decided by eminent European professors . . . and when the fashion-plates of the latest style have been duly admired by the British public, Indian craftsmen will be summoned . . . as in days of old; but not to sit in durbar at the Padshah's Court—only to copy the eminent professors' paper patterns."

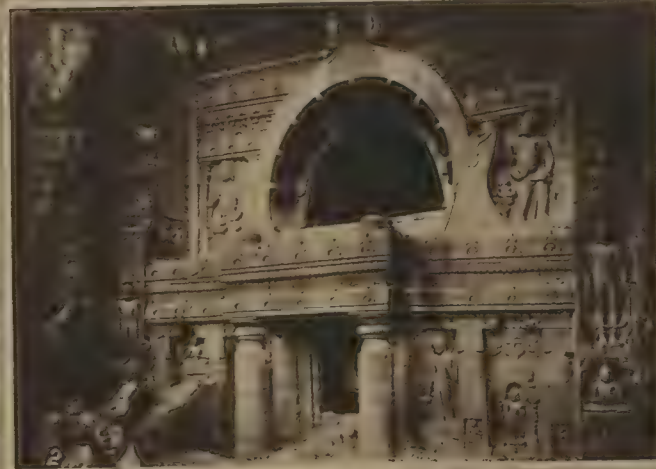
SHOULD THE ARCHITECTURE OF THE NEW DELHI BE EASTERN OR WESTERN? MASTER-WORKS BY INDIANS OF OLD.

REPRODUCED FROM MR. E. B. HAVELL'S "INDIAN ARCHITECTURE," BY COURTESY OF THE AUTHOR AND OF THE PUBLISHER, MR. JOHN MURRAY.



There has been considerable discussion as to whether the architecture of the new Delhi should be chiefly Eastern in character or Western, and there has been a good deal of feeling that the capital should represent the spirit of British rule while embodying as far as possible the arts and crafts of India. As recently as the middle of 1913, Mr. F. O. Oertel, Superintending Engineer, Allahabad, read a Paper on "Indian Architecture and Its Suitability for Modern Requirements." As reported by the "Times," he said that, after thirty years' experience, he strongly held that architectural salvation for India lay in the adoption of some form of

(Continued opposite)



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Oriental architecture which had grown up in the country and was most suited to its climatic and other conditions. More recently it was announced that the Indian Government were to select an Indian master-craftsman to assist Messrs. Edwin Lutyens and Harold Baker and advise as to Indian materials and Indian craftsmen. On another page of this issue appears a review of Mr. E. B. Havell's "Indian Architecture," and Mr. Gordon Sanderson's "Report on Modern Indian Architecture," which is published under the direction of Dr. J. H. Marshall, Director-General of Archaeology in India, with an Introduction by Mr. J. Begg, Consulting Architect to the Government of India.



1. VERY VALUABLE AS ILLUSTRATING THE ARCHITECTURE OF THE PERIOD OF AKBAR (1556-1605): THE BULAND DARWAZA, OR HIGH GATE, OF THE MOSQUE, AT FATEHPUR-SIKRI.

2. INDIAN CRAFTSMANSHIP WHICH ACCOUNTS FOR THE "HORSE-SHOE" ARCH IN MOORISH PALACES AND MOSQUES OF THE EIGHTH CENTURY AND LATER: THE SEVENTH-CENTURY BUDDHIST CHAPTER-HOUSE AT AJANTA, WITH LOTUS-LEAF ARCHES—THE FAÇADE.

3. SET UP WHEN INDIAN BUILDERS, NO LONGER BOUND BY HINDU RITUALISTIC TRADITIONS, WERE ADAPTING THEIR CRAFT TO NEW STRUCTURAL CONDITIONS: MALIK MUGH'S MOSQUE, INTERIOR OF LIWAN, AT MANDU (FIFTEENTH CENTURY).

4. A BLEND OF ALL THE STRUCTURAL AND DECORATIVE ELEMENTS WHICH SOUTH INDIAN BUILDERS OF THE SIXTEENTH AND SEVENTEENTH CENTURIES WERE USING: THE MEHTAR MAHALL (OR SWEEPER'S HALL), BIJAPUR.

5. "CLASSIC SEVERITY OF DESIGN AND SOBRIETY OF DECORATION"—BUT HINDU IN CONCEPTION AND DETAIL: THE TOMB OF THE RANI RUPAVATI, AHMADABAD (SIXTEENTH CENTURY).

6. WITH A DOME COVERING MORE GROUND CLEAR OF SUPPORT THAN ANY OTHER DOME OR VAULTED ROOF IN THE WORLD: MAHMUD'S TOMB, BIJAPUR (1626-56).

7. BEAUTIFUL WORK BY INDIAN CRAFTSMEN: BUILDINGS AT JODHPUR.

8, 9. IN THE GOLDEN MOSQUE BEGUN BY THE EMPEROR HUSAIN SHAH AND COMPLETED BY NASRAT SHAH IN THE EARLY SIXTEENTH CENTURY: VIEWS OF THE INTERIOR OF THE SONA MASJID, GAUR.

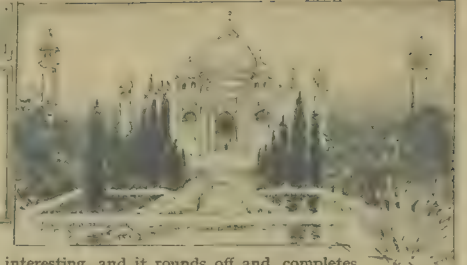
10. A MASSIVE PILE OF GRANITE; BIR SINGH DEVA'S FORTRESS-PALACE AT DATIYA (SEVENTEENTH CENTURY)—THE WATER-FRONT.

With regard to certain of the illustrations on this page, we take the following brief notes from "Indian Architecture." The famous Buland Darwaza, or High Gate, of the Mosque at Fatehpur-Sikri was built when the Indian master-craftsmen had made the Persian tradition their own. An inscription on it shows that it was built towards the close of the reign of Akbar, the greatest of Mogul Emperors, to commemorate his conquests in the Dekhan. It measures 130 feet across the main front, and is a complete structure in itself, containing large halls and a number of smaller chambers, through which entrance is gained to the inner quadrangle of the Mosque.—The resemblance of the so-called horse-shoe arch in Moorish palaces and mosques of the eighth century A.D. and later to the lotus-leaf arches of the seventh-century Buddhist chapter-house at Ajanta can easily be accounted for by the presence of the Indian craftsman in Egypt.—There are buildings at Mandu which show the transition from the old to the new in Indian style, some of the columns in the interior being joined by beam

and bracket and others by arches (No. 3).—The Mehtar Mahall, the Sweeper's Hall, one of the most delightful buildings of the Muhammadan period in India, was set up, says legend, by a sweeper, who devoted to it the large sum of money given to him by Ibrahim Shah I, who, seeking a cure, was told by an astrologer to make this gift to the first person he saw on the morning of a certain day.—Taking Mahmud's tomb by itself as a specimen of archaeological "style," it is easy to mistake it for a Saracenic building belonging to the Arabian or Persian tradition. But considering it in due relation to its own historical context and local environment, it is evidently as much Indian as the stupas of Asoka or the temples of Vijayanagar.—Perhaps the best example of Rajput architecture of the seventeenth century is the noble fortress-palace of Ditiya, built in the first decade of it by Bir Singh Deva. . . . Obviously this lovely pile, with its suggestion of the Doge's Palace, belongs to the same building traditions as Jodh Bai's palace at Fatehpur-Sikri and Akbar's Palace at Agra."



INDIAN ARCHITECTURE and the NEW DELHI.



TWO valuable works on this interesting subject have recently been published: "Indian Architecture," by E. B. Havell, (John Murray; 30s. net) and "Report on Modern Indian architecture," by Gordon Sanderson, under the direction of Dr. J. H. Marshall, C.I.E., Litt.D., F.S.A., Director-General of Archaeology in India, with an introductory note by Mr. J. Begg, Consulting Architect to the Government of India. The first of these books is a continuation of the good work that Mr. Havell has been doing for the Empire by throwing the clear light of common-sense upon the native arts and industries in India. He has rendered a service which can truly be called imperial, and has placed the nation under a deeper obligation than it is yet aware of, and will only become aware of as time and the rising generation of younger and clearer-eyed officials confirm the accuracy of his statements.

This book does for architecture what his previous volumes have done for weaving, sculpture, and painting, and within the limits that he sets himself—to lay down a sound critical basis for its study—does so successfully and sumptuously. The book is printed in large clear type, and contains 129 full-page plates, equal in clearness to the original photographs, and 49 illustrations in the text, many of which have a pleasant quality of direct draughtsmanship which one finds, as a rule, only upon the pages of Professor Lethaby's books.

In a future edition, a chapter inserted at the beginning summarising the earlier architectural history not dealt with in this book would be most useful to the general reader; and every student would be grateful if a map and a tabulated political history, in the manner of that provided by Horatio Brown in his "Venetian Republic," could be added at the end. This is a request rather than a criticism.

To the ordinary unprejudiced mind, Mr. Havell's luminous sentences will establish for all times the predominance of the Hindu element in all the considerable works of the country. As he has taken his evidence from the buildings themselves, his deductions can easily be checked by the architectural student. The chapter upon the Taj Mahal is especially interesting, and there should be no further resurrection of the old story of Italian influence. The plate illustrating the domes shows Chandi Sewa, which was the pure Hindu prototype of the Taj, built five centuries before the Taj was begun. In pointing out the faultiness of Fergusson's superficial classification, he has very much enhanced the value of that great work, which can now, with his guidance, be used as a dependable book of reference.

By bringing his work up to the present time and showing its bearing clearly upon the question of the building of the new Delhi, Mr. Havell has given a vitality to the whole history, and keyed the book up to a higher pitch of interest. One would have thought that he had rendered impossible the situation in Delhi to-day, where there is only too much likelihood that the blunders of the past are to be repeated.

To quote one typical case of the policy of the Government towards native craftsmen. From 1878 to 1884 a Mr. Growse was in charge of the Buland-Shahar district of the Punjab. He exerted himself greatly in local building craft, with the result that all the official buildings required were carried out successfully by Indian master-builders without the intervention of Public Works officials. The department considered this an encroachment, and Mr. Growse was asked for an explanation. This not being considered satisfactory, he was removed at once from the district. Writing of this later, Mr. Growse says: "What I had still more at heart . . . was to improve the status of the poor local artisans by securing them regular and lucrative employment. . . . I certainly demonstrated their fitness and the economy that would result from their substitution for certified engineers, but the demonstration was unavailing. . . . I was removed so suddenly that it was impossible for me to wind up their accounts, and since I left they have experienced the greatest difficulty in getting paid. They have too much respect for their art to undertake the clumsy and grotesque erections in which the local squirearchy delight, and they are consequently debarred from private service; while . . . a circular has lately been issued which peremptorily forbids their employment under Government. Under this departmental ukase, all posts of over Rs.50 a month must be reserved for the holders of a certificate from the Rurki College of Engineers, where no *Orientalism* has ever been tolerated. The mistri, or indigenous architect, thus superciliously excluded from competition may be a skilled craftsman whose work is of sufficient merit to be transported at great expense across the sea and set up for admiration in New York or London, but in India he cannot be trusted to design or carry out the most petty work in the smallest village—the reason being that he has spent the whole of his life in acquiring a practical mastery of his art, and therefore he has had no time to study English and in due course obtain an engineering certificate; having done so, he is at once qualified for an appointment of Rs.250 a month, in which he will be freely entrusted with

the design and execution of local works, though he may know nothing of architecture beyond the hideous 'standard plans' provided by the Public Works Department. Is it not an insult to commonsense to be thus liberal to bungling apprentices, while a master in the art is not allowed even Rs.50 to supplement his exhibition medal, and then to expect architecture to revive and flourish? The higher-paid employee can speak English and keep accounts in the European fashion; but in the real work for which he is engaged he is immeasurably beneath his underpaid brother."

This is a long quotation in a short notice, but it epitomises the situation even at the present day, and shows accurately the method by which English-educated Indians are led to assist in the extinction of their own art.

The illustrations of the palaces Ghulā Ghāt and Munshi Ghāt, Benares, are worth special attention. They were built in 1860. Of these the author says, and the reader will agree, "In these two Benares bathing-palaces the Indian master-builder followed no official archaeological formula. He built according to the science and art of building, and was not consciously reproducing a 'style.' The engineering difficulties which have to be met in building a large palace on the sloping bank of a great river

interesting, and it rounds off and completes Mr. Havell's book in a way that must have surprised him—more than confirming all his statements as to the present existence of master-builders and craftsmen, and giving chapter and verse for each assertion.

It consists of some twenty folio pages of text and 93 plates of modern buildings designed and carried out by natives. It takes as its text these words from Fergusson: "Architecture in India is still a living Art, practised on the principles which caused its wonderful development in Europe in the twelfth and thirteenth centuries; and there consequently, and there alone, the student of architecture has a chance of seeing the real principle of the art in action."

Mr. J. Begg (Consulting Architect to the Government of India), in his introductory notes, says: "These photographs should amply prove to anyone who might have a doubt on the point the fact of the survival to the present day of a living tradition." He says further, "The time has come for us to think out and declare a definite architectural policy for India . . . and . . . that the living tradition is an artistic asset of such value that we cannot allow it to die out. . . . That it can be made to supply all the complex needs of modern India in a manner in conformity at once with sound business principles and with the canons of true art, I have no shadow of doubt." He continues: "Therefore, I cannot see, if we declare it to be our architectural policy to develop Indian Art, that we shall be transgressing the canons either of art or of commonsense. . . . To my mind, we shall rather be transgressing both if we do not."

Referring to the new Delhi, he says, "We have got our art, why waste it? We have got our craftsmen, why employ them at work for which they have small aptitude—or (which is what would happen) leave our best craftsmen out altogether?" With regard to expense, he says, "My own experience goes to prove that the costliest manner for building in India is a Renaissance or Classical one."

While disagreeing entirely with Mr. Begg upon many points, one can accept, after his ten years' experience, his evidence as to facts and expense.

Mr. Gordon Sanderson, who works under Dr. Marshall, the Director-General of Archaeology in India, and who has collected these photographs and prepared the accompanying notes, says they deal only with the local architecture of a small portion of Northern India and have been hurriedly collected, "for my regular work this year has been exceptionally heavy owing to the Durbar." Referring to craftsmen, he says, "If the men are wanted, they can easily be found." The notes contain ample proof of the existence of mistri (master-builders) and craftsmen working in exactly the same way as they worked when the Taj was built. The photographs confirm all that the notes say.

The wealth of modern native architecture can only be guessed at. If a hurried collection from one district can produce ninety buildings, one can hardly imagine what would be the result of a complete survey of India. Mr. Sanderson is to be congratulated upon his work and careful notes, and it is to be hoped the Government will allow him to complete them upon the larger scale that he suggests.

The present position is rather involved. We have the spectacle of the Indian Government acting contrarily to its own expert adviser, and employing English architects to design the new Delhi and to carry out the work in the English manner, in spite of overwhelming evidence which their experts have produced that architecturally it could be better done, and financially more cheaply, by native architects and craftsmen.

The published street-plan compares unfavourably with most Indian town-plans. It has, perhaps, been forgotten that town-planning in India is a very old art, and not, as in England, a new and fascinating hobby.

The most regrettable feature in the whole discussion of Indian building has been the authorities' refusal to recognise that the question is one of high political economy, not of appearances. That the only thing that seriously matters is method. But, as in Mr. Growse's day, there still seems to be the unconquerable aversion to doing the sensible thing, and, judging from the published correspondence between the India Office and the promoters of the petition (Mr. Havell has printed the petition in his book as an appendix) there has been but little change in Indian officialdom.

With Mr. Begg's and Mr. Sanderson's words that have been quoted above before them, they write (on May 29 of this year): "The Government of India express the view that the particular method urged in the petition has in India as elsewhere long ceased to be applicable to works of any magnitude or of utilitarian purpose"; and, upon being referred to their own report, reply that "their views were formed after a careful study of Mr. Sanderson's Report, and were in conformity with the advice given to them by their Consulting Architect" (Mr. Begg)!

"Is it not," as Mr. Growse wrote, "an insult to commonsense?"



AN ALMOST UNIQUE MONUMENT OF THE GENIUS OF THE HINDU MASTER-BUILDER: THE 15TH CENTURY TOWER OF VICTORY AT CHITOR.

It is written in "Indian Architecture" of the buildings of Kumbha Rāna of Mewar (1418-68) that the most remarkable of them is "the splendid nine-storied tower at Chitor, raised to commemorate his victory over the Muslims of Malwa in 1440; . . . the total height is 122 feet. . . . The sculpture generally shows the decadence of the art which began to set in after the tenth century A.D., but as architecture the tower ranks amongst the finest of its class anywhere."

Reproduced from Mr. E. B. Havell's "Indian Architecture" by Courtesy of the Author and of the Publisher, Mr. John Murray

subject to heavy floods are much greater than those of ordinary Anglo-Indian departmental buildings. The excellence of the workmanship in these two palaces is proved by the present condition of the masonry, which shows no sign of flow or settlement. In engineering there are few Anglo-Indian buildings to compare with them; in art, none." Mr. Havell might easily have gone further—it is doubtful whether any buildings of similar vitality and reality have been produced in Europe since the early sixteenth century. "The style of these buildings is truly beautiful, like the spontaneous growth of trees and flowers, a quality inherent in their growth and structure, determined by the soil in which they are built, by the materials of which they are made, and by the purpose for which they are intended."

Mr. Havell's book is the result of twenty years in India, and it is impossible to do justice to it without reading it. If the reader is pressed for time, he should at least make a great effort to read Chapters XIV, and XV.

The second book, the Indian Government's own Report upon Modern Indian Architecture, is intensely

NOW IN ITS PERMANENT HOME AT CINCINNATI: A VERY FAMOUS TITIAN.

PHOTOGRAPH BY WILLIAM E. GRAY



THE ORIGINAL STUDY FOR WHICH THE KING SAT AT AUGSBURG IN 1550, AND THE MODEL FOR THE VARIOUS OTHER PORTRAITS FOR WHICH HE DID NOT SIT: TITIAN'S ORIGINAL PORTRAIT OF PHILIP II. OF SPAIN.

The announcement was made the other day that Sir Hugh Lane had sold Titian's original portrait of Philip II. of Spain to Mrs. T. J. Emery, of Cincinnati, and that the work was on show at the moment in the Art Museum of that city, to which the purchaser will present it. The history of the painting is without a missing link. It was in Titian's house in Venice at the time of his death in 1576, and afterwards passed through various known hands until it reached those of the late Franz von Lenbach, the famous German artist, in company with Titian's portrait of Francis I., also found in the artist's

house at the time of his death. Frau von Lenbach sold the two pictures to a Bond Street firm of dealers, and from them Sir Hugh Lane bought the Philip II. It is understood that the two Titians were sold for £60,000 by Frau von Lenbach. The price mentioned as given by Mrs. Emery for the Philip II. was £80,000; but, as we write, it is reported that this is an over-statement. The King sent a copy of it (also by Titian) to Queen Mary as a pledge of his faith. The National Gallery has but one portrait by Titian, that of the poet Ariosto, which was bought some years ago for £39,000.

NEW-FOUND TOMB TREASURES: WORK FROM A SCYTHIAN KING'S GRAVE.



ONE OF THE FINEST SPECIMENS OF ANCIENT GREEK JEWELLERY EXISTING: THE MASSIVE GOLDEN COMB FOUND IN THE TOMB OF A SCYTHIAN KING OF THE THIRD OR FOURTH CENTURY B.C.—ACTUAL SIZE.



ONE OF THE FINEST SPECIMENS OF ANCIENT GREEK JEWELLERY EXISTING: THE MASSIVE GOLDEN COMB FOUND IN THE TOMB OF A SCYTHIAN KING OF THE THIRD OR FOURTH CENTURY B.C.—ITS OTHER SIDE.



FOUND HIDDEN IN A NICHE IN THE EARTHEN WALL OF THE KING'S TOMB: A QUIVER OF WOOD COVERED WITH PLASTER AND SILVER AND SHOWING A BATTLE SCENE—ACTUAL SIZE.

The extraordinarily interesting objects here illustrated, which are fully described on another page of this issue, were found recently in one of those very rare things, an intact tomb of a Scythian chieftain, or king, dating apparently from the third or fourth century B.C., and situated on the steppe some twelve miles from Nicolaïeff, in Southern Russia. To reach the tomb the archaeologists had first to explore a large chamber given up to the king's horses, which they found placed in a row, and five in number, with many gold and brass ornaments which were part of their harness. By the side of the skeleton of a groom; at the entrance to the king's tomb was

another skeleton, evidently that of a guard, with bow and arrow; at the foot of the king was a third skeleton, in coat of mail. Amongst many other articles the explorers found, in a niche in the tomb-wall, the quiver here illustrated, together with a number of fine bronze arrow-heads. The wooden sheath of this quiver is covered with plaster and silver, and engraved with a battle-scene showing bearded Scythians. A similar scene (in this case, a fight between three warriors, one of whom is on horseback) forms the upper part of a massive golden comb (here illustrated), one of the finest specimens of ancient Greek jewellery existing. This comb lay on the king's right, near his head.

WHAT AM I DOING WRONG? THE ANALYSIS OF ATHLETIC MOVEMENTS.



indeed, show the master what the pupil is doing, and can, by slackening the revolution of the film-carriers, act as an analyser or decomposer of even such complicated movements as those of a bird in flight. But the expense of cinematograms, and the difficulties attending their reproduction, prevent their use as records in a gymnasium. The Joinville School substitutes for them many instantaneous photographs of the movements of a pupil taken on the same plate, which is fixed instead of moving like a cinematograph film. The effect, when the successive exposures are not very numerous, is shown in the

(Continued in No. 2)

IN "The Illustrated London News" of December 27 last we gave some remarkably interesting chronophotographs showing various stages in the actions of a lawn-tennis player. Continuing the series, we present here chronophotographs of players of Rugby football. With regard to the subject as a whole, we cannot do better than repeat some of the details we have already given. "What am I doing wrong?" is the question constantly asked of the trainer by his pupil, and as the trainer has generally only his own eyes to trust to and these see the movement as a whole rather than its component parts, his answer is seldom to be trusted implicitly. The cinematograph will,

(Continued in No. 2)



THE SPLITTING UP OF MOTION: II.—RUGBY FOOTBALL PLAYERS CHRONOPHOTOGRAPHED
TO SHOW STAGES OF THEIR ACTIONS.

Continued.]

illustrations here given. When the number of exposures is very much increased, the effect is that of a "graph" or chart. By one means or the other, it is claimed that a complete record of the movements of the pupil at all stages of an exercise can be made and kept. Briefly, the Marey apparatus permits the taking of moving-pictures slowly and on a single plate, so that the movements, instead of being

photographed so many times in a second that when they are shown in very rapid succession on a screen they appear as they do to the human eye in the ordinary way, are photographed at a so much lower rate of speed that they divide a given movement such as a jump over a vaulting-horse—into, say, half-a-dozen parts. The results are of very special value both to athletes and trainers.

Literature

Illuminator

A Tourist Paradise.

To most English ears, even of the educated kind, Luxembourg is a name which only recalls the international question that, in 1867, very nearly precipitated the inevitable Franco-German War of three years later. But the eyes of such readers will be opened, and with a look of great surprise, when they turn to the ably written and profusely illustrated volume which Mr. George Renwick has written on "Luxembourg: the Grand Duchy and Its People" (Fisher Unwin, 70s. 6d. net). Such readers will wonder, with a feeling of self-reproach, how it was humanly possible for them to have been so long in discovering, under their very noses almost, such a picturesque and interesting corner of Europe, a country no bigger than Cheshire, which its present historians dub "a little Switzerland" and "a Ruritania of to-day." How comes it that it has been reserved for Mr. Renwick to discover and describe for us a paradise of the picturesque and a hoard of historical associations to which Thomas Cook and Son, the patron saints of tourists, ought to have directed public attention in their best advertising manner long ago? But not only is this three-cornered little land, with its vine-clad hills and rushing streams, and feudal keeps, and quaint old-world towns and villages—not only is Luxembourg a paradise for tourists and historical students; it also appears to be a veritable Arcadia for economists. "In the country districts," says Mr. Renwick, "the wanderer will often wonder if the people have the ghost of an idea of the value of money." Why, Mr. Renwick himself was only charged the equivalent of about two shillings for a lunch of four courses, beautifully cooked and served, half a bottle of wine—of which the country produces about a million and a quarter bottles annually—two cigars, three ten-centime or penny stamps, and half-a-dozen postcards! And then the sporting facilities of the Grand Duchy, the fishing, the shooting—even of wild boars—why, it is enough to move the envy of the



RULER OF "A LITTLE RURITANIA": MARIE ADELHEID, GRAND DUCHESS OF LUXEMBOURG.

"Among the great nations of Europe it (Luxembourg) is a little Ruritania. . . The Grand Duke William died in February 1912, leaving seven daughters, and now the eldest, Marie Louise Adelheid, who came of age shortly after her father's death, is Grand Duchess of Luxembourg. . . Beautiful, highly educated, simple in her tastes, devoted to her work and to her country, the Grand Duchess is adored by her people." F. V. J.



IN A TOWN OF THE "ENGLISH BELT" IN LUXEMBOURG: THE OLD CROSS OF JUSTICE, WILTZ.

"We have what might be termed an 'English belt' in the Grand Duchy. . . The patois of the people has a fairly strong likeness to English. . . Wiltz has itself a familiar ring. . . It was brought here by a tribe from Pomerania, who came with the Saxons, who were called the Wiltzes and who gave our Wiltshire its name."

From "Luxembourg: The Grand Duchy and Its People"; Reproduced by Courtesy of the Publisher, Mr. T. Fisher Unwin.



A BUILDING THAT HAS HOUSED LOUIS XIV., RACINE, AND NAPOLEON: THE GRAND DUCAL PALACE, LUXEMBOURG.

"The Grand Ducal Palace . . . is entered direct from the street. . . It was Count Ernest of Mansfeld, Philip the Second's favourite, who, in 1572-3, built it in Spanish Renaissance style. . . The Palace has had some illustrious guests in its time. Louis XIV. stayed there in 1687. Racine was one of his suite. Napoleon I., in 1804, remained there for several days."

Badminton Club!

So let us all to Luxembourg next summer and see it for ourselves—the more so as the Grand Duchy will, in the opinion of some, be included within the area of another war between France and Germany.

"The Panama Gateway."

As Secretary to the "Isthmian Canal Commission" Mr. Bishop has very special qualifications for the task he has accomplished in "The Panama Gateway" (Fisher Unwin). He traces the history of the various projects for piercing the isthmus, from that of Charles V. in 1534 to the terrible blend of tragedy and farce under the headlong misdirection of De Lesseps in the last decades of the

nineteenth century; dwelling at length on the circumstances of the last, as is necessary to the full understanding of America's success. The appalling mortality from yellow fever was the primary cause of the French failure; it is estimated that the deaths, during thirteen years, totalled 18,000. Also the machinery imported was too light for its purpose, as witness the jungle-smothered wreckage now rusting in the forests along the completed canal. Medical science made possible what twenty years ago was impossible. The discoveries of Dr. Ross, applied to yellow fever and the malaria so prevalent in the Panama region, overcame an impediment theretofore insuperable. America, however, had many obstacles to conquer before she could resume the abandoned works of the French. She had to deal with political troubles in Colombia, violent hostility at home, and choosing between divided councils as to the form of the canal itself. The story of these preliminaries is not less interesting than that of the difficulties of the engineers. Mr. Bishop gives us a most vivid impression of the actual undertaking and the vast organisation directed by Colonel Goethals. The human aspect of the work, the administrative skill in keeping an army of labourers of many races in health, at peace and contented with their lot, is really absorbing



A LUXEMBOURG FORTRESS WHOSE HISTORY GOES BACK TO 1236: THE OLD CASTLE OF BEAUFORT.

"The lords of Beaufort . . . as early as 1236 were busy in Luxembourg history. . . In 1593 the Lord of Beaufort, Gaspard de Heu, placed his sword and strength at the disposal of the Orange party, and Philip II . . . wrought vengeance on that castle . . . and the overlord he promptly beheaded."

Reproduced from "Luxembourg: The Grand Duchy and Its People," by George Renwick, F.R.G.S., by Courtesy of the Publisher Mr. T. Fisher Unwin.



ONCE THE INLAND GIBRALTAR, NOW ANOTHER BRUGES, WITH A TINGE OF BENARES: LUXEMBOURG—THE HIGH TOWN AND THE SUBURB OF GRUND.

"Luxembourg, once the inland Gibraltar, is a little peaceful city of infinite loveliness. . . If it was an inland Gibraltar, it is now another Bruges, with its bridged ravines and rivers. It has more than a touch of Bruges and something beyond a mere tinge of Benares."

When our Grandmothers were Young: Studies of Unchanging Childhood.

FROM THE DRAWING BY ANNA WHELAN BETTS; COPYRIGHT 1912 BY HARPER AND BROTHERS.



III.—WHEN HOOPS AND THE GAME OF GRACES WERE JOYS: THE PLAY-HOUR.

"There are still dancing-masters," says a writer in "Harper's Magazine," "and some of them can fiddle, and still teach children their steps and exercise them in formal manners. . . . The game of graces has not a strong vogue in our time. Croquet hit it pretty hard fifty years ago, and lawn-tennis came along later and

jolted it still further. But I suppose the big toy-shops still carry grace sticks and hoops; and as to plain hoops to drive with a stick, they are immortal properties, like skipping-ropes and marbles." Our readers will remember that other charming drawings of Victorian childhood by Anna Whelan Betts appeared in our issue of December 13.

THE CHRISTMAS PARTY AS IT IS IN FASHIONABLE LONDON TO-DAY: A CHILDREN'S FÊTE AT A GREAT HOTEL.

DRAWN BY OUR SPECIAL ARTIST, A. C. MICHAEL.



AFTER TEA AND THE DANCE: YOUNGSTERS RECEIVING GIFTS OF TOYS IN THE FOYER OF THE SAVOY ON CHRISTMAS EVE.

Christmas is essentially a season for those whose years, or whose discretion, allow them to believe in fairies, and the people of Titania-land have been especially good to youngsters of late, providing them with many an entertainment much to their hearts. They have even—and not for the first time—brought to them that pleasure which for a while was for the grown-ups only, the delights of festivities in a great hotel. Witness the doings at the Savoy on Christmas Eve, when there was a

special Children's Fête, beginning with tea—and crackers—in the restaurant at four in the afternoon, continuing with dancing in the large ball-room from five o'clock, and ending, at six o'clock, with a grand distribution of toys, in the foyer. During the Fête there were presented by Miss Italia Conti some clever youngsters who gave an exhibition of modern dancing, including the Tango and rag-time. The whole affair provided a charming spectacle.

When our Grandmothers were Young: Studies of Unchanging Childhood.

FROM THE DRAWING BY ANNA WHELAN BETTS; COPYRIGHT 1912 BY HARPER AND BROTHERS.



IV. WHEN THE COMING OF THE DUSTMAN BROUGHT WITH IT THE NIGHT-LIGHT: LEAVING FOR THE LAND OF NOD.

"The old-fashioned children," says a writer in "Harper's Magazine," "had parents and not much else. If parents failed them, it was a scramble to supply the lack. . . . Praise God that children are born old-fashioned and responsive to reality rather than to theory. These children in the pictures have on their best clothes

except when they have on night-clothes. That is very proper, since their pictures were to be taken. The fashion of having best clothes for children has held out pretty well, and though in current time the kodaks catch them in every variety of garb, they are still dressed up for more formal portraitures."

WONDERS OF THE HEAVENS: IV.—DUST FROM THE SKIES.

DRAWN BY SCRIVEN BOLTON, F.R.A.S.



CELESTIAL DUST: THE EARTH'S ENCOUNTER WITH SHOALS OF PARTICLES WHICH ARE ALMOST INCESSANTLY FALLING.

Describing this drawing, Mr. Scriven Bolton writes: "Upon the Polar snows, upon the decks of ocean-going liners, accumulates celestial dust, almost incessantly falling to earth. By their aggregation upon exposed surfaces, these dust-particles, brownish in colour, and often of a magnetic nature, become strikingly manifest, although in actual descent they prove invisible, except microscopically. As in many other places on our globe, they are to be found in the mud raised from the

depths of the ocean, as well as in the sand of the Sahara and other deserts. This dust is produced by the disintegration of thousands of meteoric stones which enter our atmosphere daily, and it is also accounted for by the presence of enormous shoals of dust-particles surrounding the Sun, and often extending so far into space as to envelop the Earth's orbit. Myriads of these particles are every day raining upon the Earth both by the force of attraction and actual collision."

THE CENTENARY OF THE CROSSING OF THE RHINE BY "MARSHAL FORWARD," ON JANUARY 1, 1814: A PANORAMA.

PHOTOGRAPHS BY REIN PANORAMA-CAUB.



1. ON THE TRACK OF THE DYING LION: BLÜCHER (NICKNAMED "MARSHAL FORWARD") WITH HIS STAFF AT HIS CROSSING OF THE RHINE ON JANUARY 1, 1814.

2. ON THE ROAD TO BACHARACH.

3. THE PURSUIT OF "THE SCOURGE OF EUROPE": ON THE ROAD TO BACHARACH, TWENTY-FOUR MILES ABOVE COBLENZ AND NEAR THE CASTLE STAHLERCK.

4. AT FRANS FARM ON THE HUNDSRÜCK (DOG'S BACK): THE PURSUING ARMY COMMANDEERING PROVISIONS.

5. WITH CAUB IN THE BACKGROUND: THE CROSSING OF THE RHINE BY BLÜCHER ON JANUARY 1, 1814.

There is a double interest attached to the photographs here given, for they not only illustrate a remarkably fine panorama (to be seen in Bismarckstrasse, Charlottenburg, near Berlin), but record the crossing of the Rhine by Blücher which took place a hundred years ago this January 1. "Sadly shorn of his strength" (it is written in Mr. Thomas E. Watson's "Napoleon"), "Napoleon wended his way homeward, doing what he could to save the remnants of his army. So woe-begone was the condition of the French that Bavaria, upon which Napoleon had heaped immense favours, found itself unable to resist the temptation to give the ass's kick to the expiring lion. At Hanau the kick was delivered, with sorry results for the ass. The mortally wounded lion swept the Bavarians out of his path and passed on, dragging himself across the Rhine at Mayence, November 2, 1813." Blücher, nicknamed "Marshal

Vorwärts" (that is, Marshal Forward) from his dash and readiness in the campaign of 1813, crossed the Rhine at Caub, in the Province of Hesse-Nassau, Prussia, on January 1, 1814; to march to the battle of La Rothière, which he won, and then to defeat by Napoleon, a reverse wiped out quickly by his victory over "the Scourge of Europe" at Laon on the following March 9. With regard to the fifth of our illustrations, it should be noted that Caub is seen in the background. Troops are crossing the Rhine in small boats and by a pontoon bridge. In the foreground are Austrian cuirassiers; and still more in the foreground (more to the left) are Cossacks grouped about provision-waggons. Numbers 1, 2, and 3 form one section of the panorama. It is interesting to recall the fact that in 1814 Blücher visited England, and received an enthusiastic welcome wherever he went.

SCIENCE & NATURAL HISTORY



SCIENCE JOTTINGS.

CONCERNING GEESE.

IT is difficult at this time of the year to keep one's thoughts from the subject of feasting. Thus, having just accorded a place of honour in this column to the turkey, it seems only meet to extend a like compliment to his companion of the farm-yard—the goose. And we do this the more readily because during the last few years this most estimable bird has fallen somewhat in the esteem in which he was once held, at any rate, in this country.

There seems to be a prejudice against goose at Christmas, though it is hard to see why a bird so much in demand at Michaelmas should be so out of favour at this season of "good-will" and big meals! 'Tis true that this neglect may be wilful. Heads of families are apt to desire no unnecessary reminder of quarter-day: and goose at Michaelmas and again at Christmas—which is uncomfortably near quarter-day—is likely to have a cumulative effect in this direction!

But there is something more than this at work undermining the rightful place of this toothsome bird. By implication its luscious flesh was banned ages before the Doomsday Book saw the light. By the Levitical Law it was apparently anathema. Pious Jews were forbidden to eat the flesh of the owl, the bat, and the swan. As to the first two, one cannot affect surprise. But the stately swan is own cousin to the goose, and hence we may fairly assume that the goose was a forbidden morsel. This must have been very trying to the rectitude of many, because the permission, freely given, to eat the locust, the bald-locust, and the beetle, could not have been exactly to the taste of any but a select few. Your true *gourmet* never did—and we venture to say, never will—take kindly to the bald-locust and the beetle.

To return to our goose. Since the days when man first began to take thought as to what he should eat was there anything so delectable as roast goose? Everything, too, associated therewith is produced at home—the sage, the onions, the apple sauce, and even the coal for the cooking.

We contend that it is high time that reform was introduced, and, here and now, demand that the claims of our native goose should be heard.

But we have been careful not to consult the goose in this matter, as being a party too nearly interested to be impartial!

The goose, like the poor, we have always with us. True, he is stupid, but then he is such a precious goose! And so ancient, too. His descent can be traced back to the "grey," or "grey-lag" goose, the only species indigenous to the British Islands. In the good old days this species bred in numbers in the Fen country, where the young were caught by the score, and added to the vast flocks of domesticated

colour-box becomes exhausted. Thus a white goose is soon "made"; and it would almost seem that in a few generations the pathological condition became transmitted to the offspring. Whether the white geese so prized by the Romans were produced in this manner, or by the selection of variations in the direction of whiteness till success crowned their efforts, is not known.

The "grey-lag" goose gained its qualifying "lag" because it was the one, of all the wild geese which winter with us, which "lagged" behind, after the rest had betaken themselves to the more northern breeding quarters. This display of confidence was most shockingly abused, for we made of them bond-slaves, and bade them first make feathers from bare and bleeding bodies, and later had livers for *pâté-de-foie-gras*, and fat, unwieldy bodies for Michaelmas and Christmas feasts.

My allotted space has almost run out, and I had much to say of what I may call *un-Christmas* geese which must now be left for another occasion. I must, however, find space for some of the more famous relations of our goose. Among these the foremost place must be accorded to the "Screamer," which is generally regarded as the ancestor of all the goose-family, in its widest sense, that is to say, including the ducks and swans. Its most remarkable external features are the great spurs on the wing, generally hidden by the feathers, the fowl-like beak, and the long toes which, curiously enough, lack any trace of webs.

In the handsome "Maggie" goose it will be noticed the toes are only half-webbed. But, besides, this bird is remarkable for a most extraordinary windpipe which goes meandering round under the skin, below the breast, before it attains its final destination at the lungs. Lastly, we have the strange Upland goose, wherein the male and female wear liveries of widely different hues, the former affecting vestments of black and white, the female chestnut and white barred with black. The significance of this so far defies interpretation, for both are of the resplendent type, but thereon hangs another story.

W. P. PYCRAFT.



THE FATHER OF ALL GEESE: THE CRESTED "SCREAMER."

Amongst the relations of our goose foremost place is taken by the "screamer," which is usually regarded as the ancestor of all the goose family in its widest sense; that is to say, including the ducks and the swans.—[Photograph by Dando.]

geese that proved so valuable a property to the dwellers in these rheumatic regions.

How valuable a property these flocks were may be gathered from the fact that it was no rare thing for a man to possess a flock of one thousand birds, each of which might be reckoned on to rear a family of seven during the course of the year. Like sheep, these birds were taken regularly to water and pasture, by the "goose-herd" or "gozzard," by whom they were tended carefully till they were ready to—pluck. Poor wretches! 'twas not for them to make a Christmas feast, but a Christian bed instead. Five times a year they were plucked alive!

Some hold that it is largely, at any rate, to this barbarous practice that we owe our breeds of white geese to-day. The pigmentation of a feather is a very variable quantity, and is easily upset. A coloured feather plucked out of a living bird is occasionally replaced by a white one, and when this plucking is repeated five times a year, and for several years, Nature's



OF A SPECIES IN WHICH THE SEXES ARE QUITE DIFFERENTLY COLOURED: THE UPLAND GOOSE.

The male Upland goose is black and white; the female is chestnut and white, barred with black.

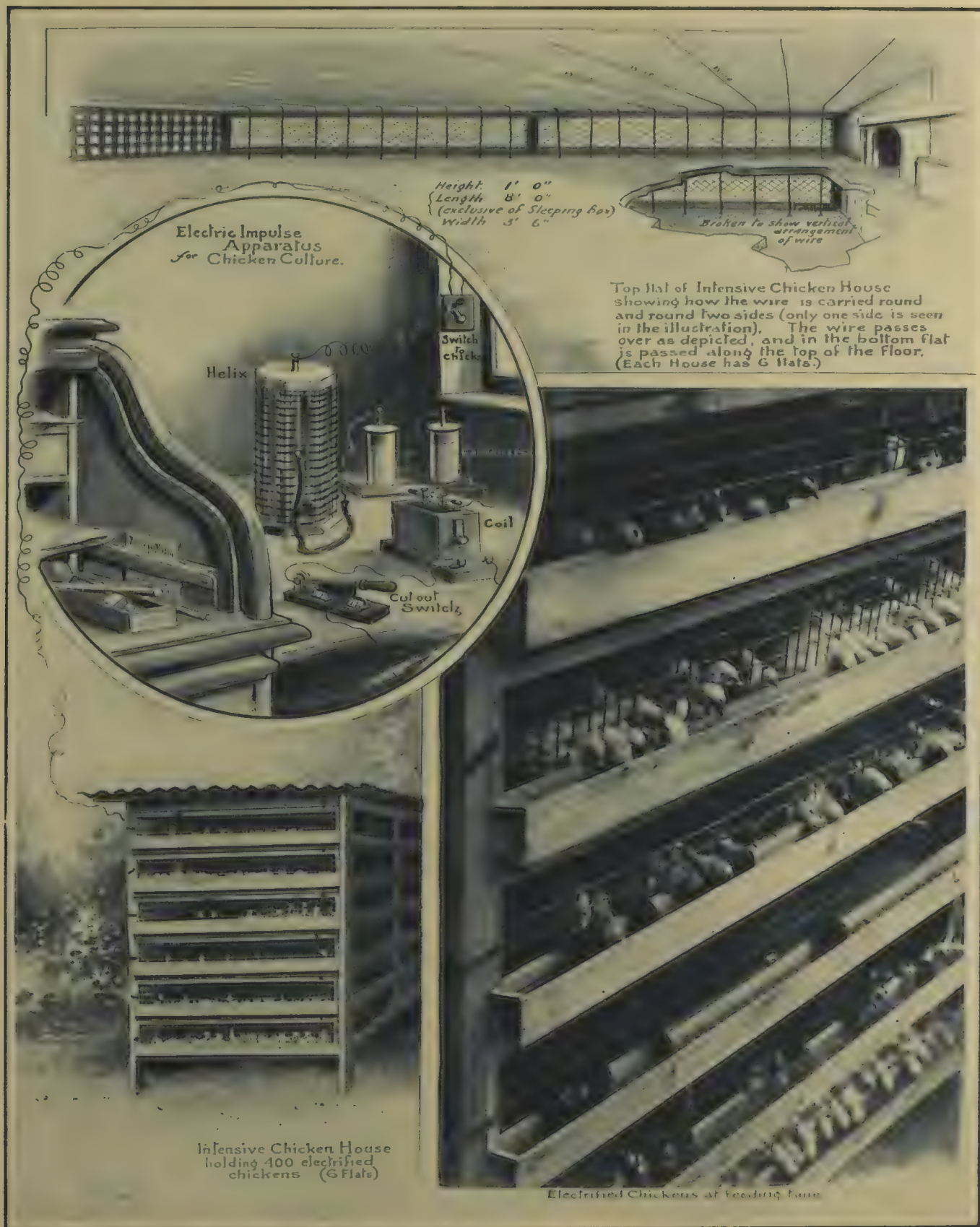


A BIRD WHOSE FEET ARE ONLY HALF-WEBBED: THE MAGPIE GOOSE OF THE CURIOUS WINDPIPE.

In addition to having its toes only half-webbed, the "Maggie" goose has a remarkable, meandering windpipe.

CHICKENS GROWN UNDER ELECTRICITY AT TWICE THE NORMAL RATE.

SKETCHES BY OUR SPECIAL ARTIST, W. B. ROBINSON.



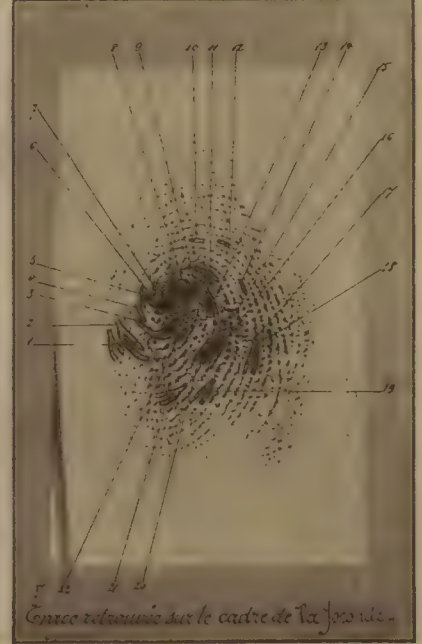
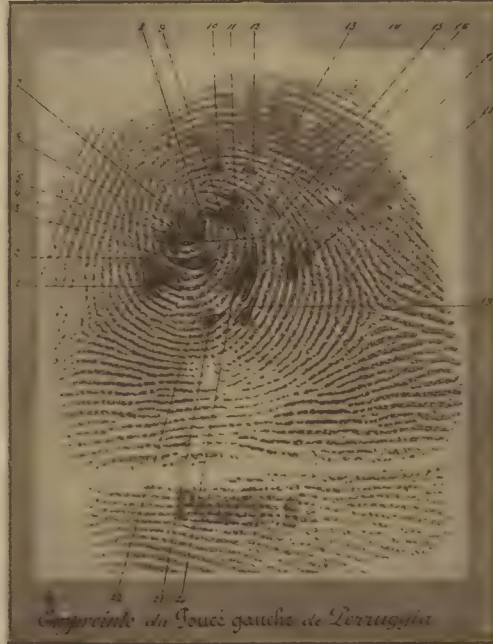
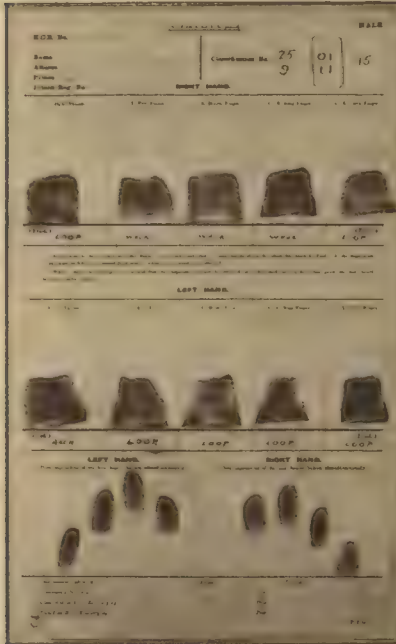
THE ELECTRIFYING OF CHICKENS, TO STIMULATE THEIR GROWTH AND REDUCE THE PERCENTAGE OF MORTALITY:
HOW ELECTRICITY IS USED IN AN INTENSIVE CHICKEN-HOUSE.

Reading a Paper before the Royal Society of Arts the other day, Mr. T. Thorne Baker said that he considered the most profitable application of electricity to the farm was in chicken-rearing. Chickens weighing a few ounces only and about twelve weeks old fetched, he said, a good price in the market; and such chickens would grow under electric stimulus at about twice the normal rate, thus doubling the output of a chicken-farm and halving the food-bill per chicken. On the poultry-farm of Mr. Randolph Meech, at Poole, there is an intensive chicken-house of six flats, each capable of holding seventy-five chickens. This was electrified, the current being applied for ten minutes

during every hour of the day. Out of a total of 400, only six chickens died, a mortality of 1.5 per cent., as compared with a mortality under ordinary conditions which, in the summer months, may be as high as 50 per cent. The electrified chickens were ready for the market in five weeks, instead of three months. Their vitality under electricity was remarkable, and they were so highly charged with electricity during the treatment that one received a distinct shock on touching one of them, although the birds themselves showed no signs of anything unusual. If a bird pecked at a finger, sparks flew from its beak.

FINGER-PRINTS AND THE RECOVERED "MONNA LISA" OF LEONARDO.

PHOTOGRAPHS NOS. 1 AND 2 BY MANSFIELD; 4, 5, 6, AND 7 BY THE "MATIN."



SOON after it became known that Leonardo da Vinci's world-famous "Monna Lisa," which was stolen from the Louvre in August 1911, had been recovered in Florence, the question was asked, "Are they sure that the picture is indeed the 'Gioconda'?" The matter was soon settled without possibility of question, the experts being guided not only by their general knowledge of the work, but by their intimate knowledge of the cracks in the paint and of the marks on the back of the picture. Another very interesting point arose out of the recovery. This was the fact that when the work was stolen finger-prints were found on the glass which had covered it, four of them illegible, one slightly blurred, and one perfect. These, compared (after the recovery of the picture) with the Paris police records, showed Vincenzo Perugia to have been "known" to the Paris police at the time of the theft. Very naturally this caused much comment, and M. Bertillon has explained why the thief was not



1. TO SHOW CRACKS WHICH PROVE THAT THE RECOVERED "MONNA LISA" IS THAT OF THE LOUVRE: DETAIL—FROM A PHOTOGRAPH TAKEN BEFORE THE THEFT.
2. TO SHOW CRACKS WHICH PROVE THAT THE RECOVERED "MONNA LISA" IS THAT OF THE LOUVRE: DETAIL—FROM A PHOTOGRAPH TAKEN AFTER THE RECOVERY.
3. THE FINGER-PRINTS OF BOTH RIGHT HAND AND LEFT CATALOGUED AND CLASSIFIED: A FINGER-PRINT REGISTRATION-FORM FROM SCOTLAND YARD.
4. THE MARK WHICH, BEING THAT OF THE LEFT THUMB, DID NOT GIVE THE CLUE TO THE STEALER OF THE "MONNA LISA" TO THE FRENCH POLICE: THE PRINT OF PERUGIA'S LEFT THUMB FROM THE FRENCH ARCHIVES—ENLARGED.

(Continued.) identified two years ago, saying that there are in his department 750,000 criminal records, which are catalogued and classified under different body measurements and

5. THE MARK WHICH WOULD HAVE REVEALED THE STEALER OF THE "MONNA LISA" AT THE TIME OF THE THEFT HAD THE FRENCH POLICE CLASSIFIED THE PRINTS OF BOTH HANDS: THE LEFT-HAND THUMB MARK FOUND IN 1911 ON THE GLASS WHICH COVERED THE "MONNA LISA"—ENLARGED.
6. WHERE LEONARDO DA VINCI'S "MONNA LISA" WAS HIDDEN FOR TWO YEARS: IN VINCENZO PERUGIA'S "LUMBER CORNER" IN PARIS.
7. THE HOME OF THE MAN WHO TOOK THE "MONNA LISA" FROM THE LOUVRE, HE SAYS, TO AVENGÉ THE TAKING OF PICTURES FROM ITALY BY FRANCE: IN VINCENZO PERUGIA'S ROOM IN PARIS.

arranged in various classes of finger-prints. Only the print of the right-hand thumb is used for classification purposes, and the only clear mark found on the glass which

(Continued opposite.)

AS SEEN IN ITALY: THE RECOVERED "GIOCONDA," OF THE LOUVRE.

PHOTOGRAPH BY MANSSELL



PHOTOGRAPHED AFTER IT HAD BEEN FOUND IN FLORENCE, TWO YEARS AFTER IT HAD BEEN STOLEN FROM THE LOUVRE :
THE "MONNA LISA" AS IT IS TO-DAY.

Continued.

covered the picture was that of the left-hand thumb. This print M. Bertillon's department possessed, but could not trace in the absence of the thief's name or his right thumb-mark. In the finger-print department at Scotland Yard, the British police classify and catalogue both right hand and left; and, in view of this, there have been reports that the French police are consulting our own police as to their methods. This, however, is quite unofficial. When we dealt fully with the subject two years ago we were able to say: "Among the exhibits from Government Departments at the White City, the most novel and attractive is that from the

Commissioner of Police of the Metropolis, illustrating the system of identification by finger-prints. . . . The Commissioner, Sir Edward R. Henry, is to be congratulated on the pains he has evidently taken. The satisfactory and simple methods now adopted by our police in classifying the prints may be said to be the result of his discovery. . . . The system was not adopted by Scotland Yard until July 1901, since which time (that is, until August 1910) it has resulted in some 44,000 identifications being made and, so far as is known, without error."

SPORTING GUNS OF A FRENCH KING AND THE GREAT FRENCH CONQUEROR: WEAPONS OF THE CHASE USED BY LOUIS XIV. AND BY NAPOLEON.



1. USED BY KING LOUIS XIV. OF FRANCE, CALLED "LE GRAND": A BEAUTIFUL SPORTING GUN BY GILLES MASSIN.
2. SPLENDIDLY SCULPTURED: THE PLAQUE ON THE STOCK OF THE SPORTING GUN OF LOUIS XIV.
3. THE WORK DONE BY A MODERN SPORTING GUN: A CLEAN HIT.
4. SPLENDIDLY SCULPTURED: PART OF THE BARREL OF LOUIS XIV.'S SPORTING GUN.

Here we have two very interesting weapons of the chase; sporting guns belonging respectively to King Louis XIV. of France and to the great Napoleon. There is little to say about them; for the illustrations speak for themselves. Meanwhile, it may be recalled that, perhaps curiously, the evolution of the shot-gun has proceeded hand in hand with that of the military rifle. "Indeed," as "The Encyclopaedia of Sport" points out, "in many instances a new idea has been adopted and utilised in a gun for sporting

5. HIGHLY ORNAMENTED: THE LOCK OF THE SPORTING GUN OF LOUIS XIV.
6. WELL ORNAMENTED: THE STOCK OF A SPORTING-GUN BELONGING TO NAPOLEON I.
7. WITH A MEDALLION PORTRAIT OF THE EMPEROR: ANOTHER VIEW OF THE STOCK OF NAPOLEON'S SPORTING GUN.
8. ONCE THE PROPERTY OF "THE SCOURGE OF EUROPE": A DOUBLE-BARRELLED SPORTING GUN MADE FOR NAPOLEON, THE EMPEROR, BY THE ARMOURER FEURIÈRE.

purposes long before its possibilities in military operations were appreciated. Therefore, it may be truthfully said that the shot-gun forms the stepping-stone to the higher service. The prototype of the modern shot-gun was clumsy, heavy, and of uncertain action, depending as it did upon the production of a spark from the flint." The guns made by Joe Manton in the early nineteenth century are looked upon as the earliest type of practically designed sporting fire-arms.—[PHOTOGRAPH No 3 BY HENRI THÉVENIN]

Will It be Ready for the Tercentenary? The Site for the Shakespeare Memorial Theatre.

TO BRING LONDON INTO LINE WITH OTHER CAPITALS: A PICTORIAL DIAGRAM SHOWING THE SITE CHOSEN FOR THE SHAKESPEARE MEMORIAL NATIONAL THEATRE.

The movement to establish a national theatre in London as a memorial to Shakespeare has been on foot for some years. A definite step forward in the scheme has at last been taken (as announced a few days ago) by the selection of a site for the proposed building in Bloomsbury. The exact locality, which will form an island site, with ample space, is a plot of ground measuring some 47,700 square feet, and bounded by Gower

Street, Keppel Street, and Malet Street, near the back of the British Museum, and close to the Academy of Dramatic Art. The price fixed for the site is about £60,000, and the whole scheme, it is estimated, will cost about £150,000. Towards this Sir Carl Meyer has contributed £70,000. It is hoped to raise the remainder and complete the building in time for the Tercentenary of Shakespeare's death, in 1916.

Not Without Honour in his Own Country: "The Prophet of Indian Nationalism" Congratulated.

THE RECIPIENT OF THE 1913 NOBEL PRIZE FOR LITERATURE HONOURED IN BENGAL: MR. RABINDRANATH TAGORE RECEIVING AN ADDRESS.

Mr. Rabindranath Tagore, the Indian poet who was awarded the 1913 Nobel Prize for Literature (about £8000) by the Swedish Academy, recently received an Address of congratulation at the village of Bolepur, near Calcutta, where he has a large school. In our photograph he is the figure on the right, in a white robe, and garlanded, seated on a dais covered with lotus leaves. Sitting on the left is Dr. J. C. Bose, the dis-

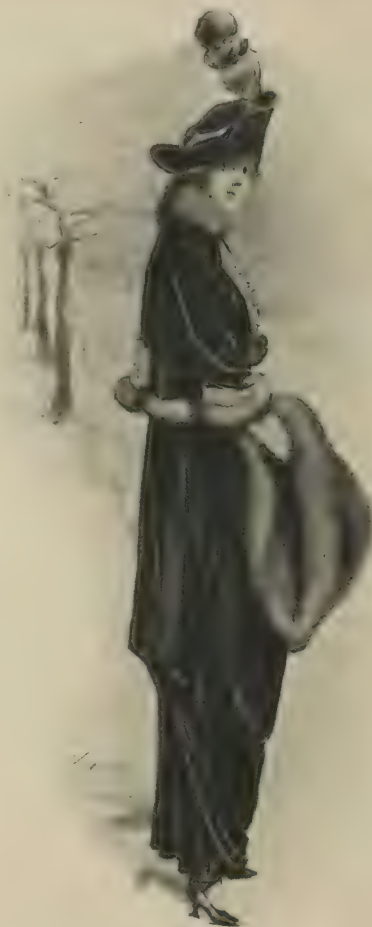
tinguished Indian scientist, and standing next to him is Dr. P. K. Acharjee, M.A., M.B., a minister of the Brahmo Samaj, who offered prayers on the occasion. As mentioned under our full-page portrait of Mr. Tagore in our issue of November 29, he has been called "the prophet of Indian Nationalism," but he admires England, and thinks that this country and India have a great destiny to fulfil together.

LADIES' PAGE.

THE QUEEN made a happy innovation by her gracious presence at her own tea-table, conversing with the members of the International Conference on Saving Life at Sea. It has been usual for both of representative persons so received at the royal palaces to be entertained to tea, but not to enjoy the personal presence of their royal hosts, who are on such occasions represented by the State Officers of the Royal Household. Twice have I had the honour in this way of being "asked to tea" by the Sovereign. The tea-tables (set in the Waterloo Chamber at Windsor) were a lovely sight, profusely decorated with silver-gilt epergnes full of delicious fruit, and gold cups and vases dressed with beautiful flowers, but no royal hostess was visible. Queen Mary's presence on the occasion mentioned gave great pleasure.

Princess Arthur of Connaught is taking a welcome place amongst the little group of royal ladies who are willing to add by their gracious presence to the interest and importance of public functions. She was thought to be very pretty in her pale-blue gown under a long black velvet coat trimmed with fox at her recent appearance in London; but what especially struck everybody was how happy she looks, and how bright. York will be quite enlivened by the presence of this young royal couple, who have taken for a term a furnished mansion in the neighbourhood, as Prince Arthur's regiment is in garrison in the old cathedral city. It was because the Prince and his father were already British soldiers that they both declined the Grand Ducal throne of Saxe-Coburg-Gotha, to which they were in succession the legal heirs, under the wedding contract of Queen Victoria and Prince Albert.

It had been anticipated in Canada that Prince Arthur would be appointed to go there as Governor-General in succession to his father, and the official denial that such an appointment is intended will cause much disappointment. But there is another possible appointment that, perhaps, might do even better. Princess Patricia is the darling of the Dominion. Might not she be allowed to be the next Governor-General of Canada? As a Queen Regnant can sit upon our great Empire's throne, a Princess can surely equally well represent the royal ruler in a colony. Such an appointment is far from being unprecedented, too. One of the remarkable facts of history is the readiness with which women were allowed to fill public and hereditary positions in those past times that were much more stormy than ours, and that demanded far more personal rule and vigorous, independent action by rulers than similar positions do to-day. There have been many instances in European history of Princesses representing their sovereign relatives, and often with conspicuous success. Princess Margaret, Governor of the Netherlands, is one of the great figures in history. Precedent is readily appealed to as blocking women's entry into work, so it may fairly be appealed to by Princesses to show that they are eligible as royalty's deputies.



PRACTICAL AND SMART.

A coat and skirt of Duvetyn, the new cloth with velvet-like surface, with skunk fur and dull gold embroidery as trimmings and adjuncts. A velvet hat with fancy plume.

The recent decision of the Judges that women cannot become solicitors was avowedly based on no more solid grounds than precedent: that "women never have been attorneys." It was, indeed, added that "Coke once said that a woman cannot be an attorney"—as if the dictum of any individual some three centuries ago were in the least relevant to the position of women in the twentieth century, when every condition of social life has altered. Great steam-driven machines have taken the old forms of the ordinary work of woman out of her hands to a large extent, and new fields of effort and money-making have been opened in consequence. Probably were this legal door set wide open, however, but a very few hundreds of specially qualified women would enter by it—just as there are even now, by the last census, only 477 women doctors to 23,000 men working in medicine. But this is surely an argument for opening "a free field and no favour" to women, rather than for keeping up so needless a barrier of sex.

No sale is more eagerly awaited by ladies than Liberty's. There are always genuine opportunities of bargains at the two Regent Street establishments of this renowned firm, and everything there is charming. The Winter Sale began on Dec. 31, and is now in full progress. A catalogue will be sent by post on application to those who cannot go in person, but a visit to Liberty's is always a pleasure. Amongst the special bargains are the dress materials. There is a beautiful silk and wool diagonal, in black or nine colours, reduced from 4s. 6d. to 3s. per yard; and a figured Oriental silk in white, originally 2s. 6d., now 1s. 11d.; while blouse lengths of the Liberty velveteen, the usual price of which is 4s. 6d. a yard, can now be had (though not by post) at 2s. per yard. Gowns, both day and evening, and tea-gowns and dressing-gowns, also are reduced substantially. In the jewellery, in the furnishing department, and, in short, in the whole varied stock, the catalogue shows notable reductions. The sale continues throughout the month of January.

Burberry's have again arranged a New Year's sale of the usual stupendous proportions. The accumulation of weather-proof overcoats, suits, and costumes is said to be the largest ever collected under one roof and offered at such drastic reductions in price. A great expansion of business has followed the firm's removal into its spacious new Haymarket premises. This has provided more than the ordinary quantity of 1013 models, and garments made of short lengths and surplus weaves of Burberry weather-proof cloths, all of which are offered with the same liberality. The sale continues to the end of February; a catalogue will be posted on request.

Messrs. Harrods confine their winter clearance sale to one week's duration. In that time, so many customers hasten to secure the great bargains offered that the counters are effectively cleared. The dates to be noted are from Jan. 12 to 17, and a catalogue will be posted.

F. ILOMENA.



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A Toast for the New Year

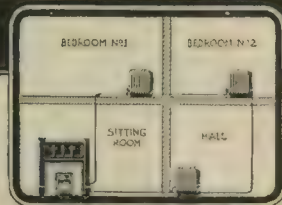


LADIES & GENTLEMEN,
To-night has been a great night. We have dined well; we have had a delightful evening at the Theatre, and we are enjoying a supper rich in its luxury and leisure. We shall not go home till morning, because, in the fashion, we have been given the added privilege of "clubbing it," and so our hearty, our most cordial and our most grateful thanks are due to our host and hostess for an incomparably happy evening. I must, on behalf of all of us, congratulate them on their choice of entertainment. We laughed the whole evening, every minute was a delight; "the stage production was a rich feast of colour;" "pleasing to the eye; pleasing to the ear;" "a cast crammed with popular favourites;" "the fun was abundant, the music delicious;" "the whole a joyous adventure spiced with love and sentiment;" "it is a long time since London saw such a bright and charming Musical Comedy." Therefore, my dear Colonel, will you convey this toast to "The Pearl Girl"? May her shadow never grow less, may all the pearl girls be as bright and bonnie when we come to town for the season, may Alfred Lester be still "a messenger of joy," and say, we shall proclaim aloud to all our friends that Mr. Robert Courtnidge's Shaftesbury success "is the brightest, gayest, wittiest and most wholly and perpetually galvanic musical comedy in town."

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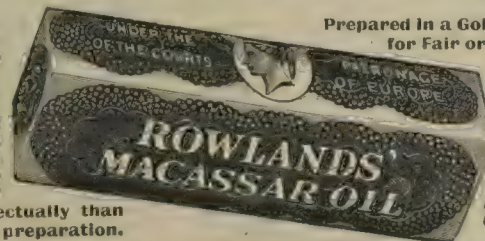
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HOLIDAY ENTERTAINMENTS: PANTOMIMES, ETC.

*Continued from page 101***"THE SHEPHERDESS WITHOUT A HEART,"
AT THE GLOBE**

THE one novelty of the season in the way of a children's entertainment is, fortunately, quite worthy of association with the small and select group of survivals. "The Shepherdess Without a Heart" is a genuine fairy-play in which the sentiment and quaintness of Hans Andersen's original are faithfully preserved. The second act of the piece, with its ideal Christmas setting, is enough of itself to storm the heart of any imaginative youngster. A sweet little representative of the Shepherdess who at last finds a heart has been secured in Miss Evangeline Hilliard, various clever children play the juvenile parts with an air of enjoyment, Miss Florence Haydon and Mr. E. W. Garden catch exactly the fairy-tale spirit, and the music of Mr. Franklin Harvey is happy at once in its simplicity and in its suitability.

"PETER PAN," AT THE DUKE OF YORKS.

That hardy annual, "Peter Pan," has once more put in an appearance—this is its tenth year—at its original home, and there is no need to tell of the crowded audiences that are flocking each afternoon to renew acquaintance with Sir James Barrie's exquisite fantasy. Well, here are the old friends again—not only Wendy and the boy who would not grow up, but Captain Hook also, and Smee and his brother pirate Starkey, and the dog Nurse, and the various Darling children and their parents, and other favourites besides. Miss Pauline Chase is still the Peter Pan; Miss Mary Glynn's Wendy continues to be nearly as delicious a study as Miss Hilda Trevelyan's; and the irreplaceable Mr. Shelton once more delights us as Smee. As for the new Captain Hook of Mr. Godfrey Tearle and the new Mr. Darling of Mr. Basil Foster, they deserve their places by the side of the ever-welcome dog of Mr. Sillward.

"WHERE THE RAINBOW ENDS," AT THE GARRICK.

With its patron saint and its dragon, its dash of adventure and its fairy lore, its note of patriotism and its Maeterlinckian fancy, the story of "Where the Rainbow Ends" is an odd enough combination, and yet it is a combination

which lends just the right element of variety to this year's batch of children's plays. It pleased before during two seasons: it pleases again, and seems to have settled down into a regular Christmas institution. The gallant figure which St. George is allowed to cut on the stage has much to do probably with the favour which Messrs. Mills and Ramsey's drama has won; but the thrilling goblin element must be allowed its share, for, if our young folk are patriots, they are still more lovers of the marvellous. They will

and the chief contributor to that fun is Mr. Murray King, whose Idle Jack scores at his every appearance. He is run close, however, by Mr. Ivan Berlyn, whose ogles and leers as a cook determined to marry provoke peals of laughter. A dashing Dick in the person of Miss Constance Hyem has for companion one of the most charming cats ever seen in pantomime, a female cat represented by Miss Pauline Prim, wife of that well-known impersonator of animals, Mr. Sillward. Taking songs, clever dancing,

and pretty spectacle help the old story to favour—"A fantasy of adventure." Mr. Mulholland's "Crusoe" is styled, and romance is the note of the production. Defoe's text is not followed too closely, but in the Wimbledon version of his history Robinson has no lack of adventures. With a man very properly playing the part of Crusoe—to wit, that capable actor and baritone, Mr. Harold Deacon—and with one of the most attractive "principal girls" of the year, Miss Enid Sass, to assist him, we get dramatic effects rarely attainable in pantomime. Mr. Alfred Hurley and Mr. Sims Wooley are a most reliable pair of fun-makers, and there is some interesting mimicry of animals from the Donaldson Brothers, and plenty of first-rate dancing.

"JACK HORNER" AT KENNINGTON, AND "MOTHER GOOSE" AT HOLLOWAY.

Jack Horner does something more than steal plums from a pie in the Kennington record of his career. The pantomime makes of him a type of our national love of adventure. Very sprightly is Miss Dorma Morgan in the part, and none the less acceptable for having a pretty American accent. Her Jack pairs off with the Princess of Miss Blanche Tomlinson, who can both sing and dance tastefully. For mirth and frolic the management relies on the services of Mr. Harry

Bickley as Dame Horner, Mr. Neville Delmar as a wandering showman, and other comedians disguised as animals; their humour is wholly free from offence, and the show has some telling scenic effects, with the usual skit on the Tango—"Mother Goose" has had a splendid send-off at the Marlborough, and started its course of success with one grand advantage. The leading comedian of the pantomime is one of the most gifted and naturally humorous artists the variety stage has to show,

(Continued on page 102.)

REAL WINTER: THE FIRST SNOW OF THE SEASON AT BRECHIN—A VIEW OF THE TOWN FROM THE OLD MANSE GARDEN.

Brechin is a town of Forfarshire, on the South Esk. It has a cathedral dating from the twelfth century.

enjoy the piece as much as ever, for they can count on an excellent presentation, among the features of which are the picturesqueness of Mr. Reginald Owen as St. George, and the graceful dancing of Mavis Yorke as Will o' the Wisp. The young folk in the cast could hardly be bettered.

**THE CORONET "WHITTINGTON" AND THE
WIMBLEDON "CRUSOE."**

Its hearty fun is perhaps the most marked characteristic of the Coronet Theatre's "Dick Whittington" pantomime,



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can only be preserved up to old age by a rational mode of life, suitable nourishment, and plenty of exercise in fresh air. A great deal depends upon the nourishment. "The full blessing of health cannot be obtained

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(Continued.)

Mr. George Mozart needs no fresh praises, and it is enough to say that his Mayor shows him at his best in caricature, miming, and improvisation. Mr. Maitland Marler in the title rôle ably seconds Mr. Mozart's efforts; the Colin of Miss Lily Iris and the Jill of Miss Kitty Colyer make a handsome couple; and the stage-pictures deserve enthusiastic commendation.

THE CRYSTAL PALACE "CINDERELLA," AND HAMMERSMITH'S "JACK AND JILL"

The only "Cinderella" in London lives up to its unique position. Very proud may both Mr. Bannister Howard and his patrons be of the jolly little pantomime staged at the Crystal Palace, which has the best of all nursery stories for subject. The tale is told faithfully and briskly, and it is told to the accompaniment of pretty spectacle and a rich supply of fun. Miss Florence Iversen proves a Cinderella who can dance as well as act, and the dance in which she, as a doll, and Mr. Johnnie Schofield, jun., as a goliwog, partner each other would be a hit in any theatrical entertainment. Mr. Scott Russell makes a quaint Baron, and with his fine voice renders a handsome very effectively; the "silly sisters" of Mr. Harvey White and Miss Violet Bartholomew provoke plenty of laughter; and a clever turn in the show is a burlesque of a cinema drama. Refinement and imagination feeling characterise the elaboration of the "Jack and Jill" legend which serves as the pantomime this year at the King's, Hammersmith. Malevolent fairies are supposed to control the hill up which hero and heroine went; but the well at the top which they found after vicissitudes had the magic power of banishing sorrow, and, thanks to this, Jack and Jill win their way to happiness and marriage as Prince and Princess. The charming Jill at the King's is Miss Daisy West-Collins, and very sympathetically and brightly she accomplishes her task. A trio of comedians keep their audiences bubbling over with laughter; the violin-playing of Miss Evelyn Tyser (Prince Opulent) deserves mention; and the dazzling spectacle of the "Palace of Pearls" should have its meed of praise.

MUSIC.

THE year that is just at an end has brought surprises to concert-room and opera-house. It has created a few new reputations, increased some old ones, and suggested here and there that a performer will need to look with greater confidence to the past than to the future. In these regards 1913 was much like its predecessors. It differed from them in as far as it provided a comparatively successful rival to Covent Garden. In the world of music, Sir Joseph Beecham's remarkable season of Russian Opera with Chaliapine and Russian Ballet with Nijinsky

has been looked for and asked for by all save the most conservative opera-goers for years. The acceptance of the new formula in ballet marks another curious mental departure. If London will hear, see, and enjoy ballets like "Pétouchka," "Jeux," and "Le Sacre du Printemps"—works that move in a crescendo of unconventionality—the British composer will find fresh country opened up, and will be able to give the fullest rein to his imagination with every hope of securing recognition.

If there is one matter for regret in the musical record of 1913, it lies in the thought that the work found most worthy of admiration and applause has been done by foreigners. The operas by Russian composers, the ballets by Russians or Frenchmen, the interpretation of masterpieces by Germans, Russians, Frenchmen, and Dutchmen—these are the things that have stirred us. Englishmen have supplied fine orchestras for the foreigner to direct and for the foreign soloist who comes with song or concerto; they have contributed an interesting opera that cannot be regarded as first-class work, and a few compositions for orchestra that, if heard again, will arouse but moderate enthusiasm, and, if abandoned, would leave no sense of loss behind. In no circumstances can such a condition of things be regarded as satisfactory; and though there may be those who dispute the truth of these statements, it will probably be found that their dissent is based upon a sort of patriotic objection to the truth. We are told on all sides that musical training is better than ever, that schools and colleges are prospering as they never prospered before, and there is no doubt that these statements are true; but the fact remains that the great compositions, performers, and conductors come from abroad, and there is every reason to believe that they will continue to do so. This country seems doomed to supply little more than the orchestras that perform the foreign work and the audiences that pay to hear them; and in these circumstances there is not very much matter for congratulation, from a purely national standpoint, in the multiplication of students and the success of academics.



A TRIBUTE TO THE MEN WHO DIED IN THE PORTSMOUTH DOCKYARD FIRE: BLUEJACKETS FIRING VOLLEYS OVER THE RUINS.

In the fire at Portsmouth Dockyard on December 21, Pensioner Signalman S. Poole and Signalman E. J. Hayes lost their lives. Before their bodies were found, a burial service was held at the ruins, and a party of bluejackets fired three volleys in honour of the dead.

is the most outstanding feature of 1913. It is not only as a challenge that it is to be taken seriously, but as a revelation of a new world-art of which London knew nothing until last summer. It is curious to speculate upon the possible effect of the innovation. If it has convinced the wealthy supporters of music in this country that the old is better than the new, we must continue to live, as far as opera is concerned, in a realm peopled in part by absurd men and foolish women of an ante- or early-Victorian era. If, on the other hand, it is decided that the new is better than the old, we are likely to find at last a change that

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IN MANY WAYS

the world has changed and is changing. Most of us live quite differently from our forefathers. Many of our present-day occupations were unheard of, undreamt of even, a generation or two back. Whether the "Good Old Times" were actually as good as they are pictured is perhaps an open question, but if we have gained much—gained in wealth, luxury, refinement, art and science, modern conveniences, modern travel, and much else—yet there is no doubt that we have lost something. Life is no longer so quiet, steady and easy-going as formerly. These are days of rush, strenuous work and often of equally strenuous amusement. Life, now-a-days, tends to become more wearing. Our digestive systems, especially, are very liable to get upset by hurry and worry and as so many distressing ailments follow upon a disturbed and neglected condition of the organs of digestion, it is well to have recourse to

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immediately warning symptoms arise. No other medicine has achieved so great a reputation for the speedy correction of all stomach, liver, kidney and bowel irregularities. Taken as directed, Beecham's Pills purify the blood, give tone to the stomach, improve the appetite and digestion, and exercise a salutary tonic effect upon the whole system. Indigestion, constipation, sick-headache and biliousness, lassitude and want of tone, these and similar ailments are best got rid of by the wise use of Beecham's Pills. Popularly declared to be "Worth a Guinea a Box," they have proved of inestimable value to numberless men and women during three generations. Whenever you feel dull and heavy, easily tired and not quite up to the mark, the probability is that you are suffering from some form of digestive disturbance, and to put yourself right you should take a dose or two of this world-famous aperient and tonic medicine. You will certainly find that it

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THE CHRONICLE OF THE CAR.

A Scottish Trial for Light Cars.

A circular letter has been sent out by the Scottish Automobile Club to manufacturers and concessionaires of light cars, asking their views on the advisability of holding a long-distance reliability trial, akin to the "Scottish Trials" of a few years ago. It is understood that if those to whom the circular is addressed reply in a favourable sense, the Club will proceed to the organisation of a trial, which will probably be held in June or July next. I do not, of course, know what view will be taken by the trade, but I certainly do think that such a trial would be of vast benefit to the industry and to that wide section of the motoring public which looks to the light car as being the vehicle most within the scope of its financial resources. There is no doubt that there is an enormous future before that class of vehicle which is known as the "light car." I do not mean the "cycle-car" type, which I do not regard very seriously, but the vehicle which is designed and built on the true lines of the motor-car—the miniature car, in fact.

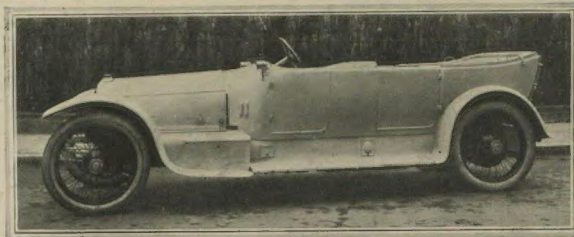
There are several of these vehicles even now which are exceedingly meritorious productions, but even they are capable of improvement; while there are others which have still a long way to go before they can be said to have attained to that stage of reliability and perfection which the

why it is necessary to hold trials for this purpose? Surely, the manufacturer can discover all the faults and remedy them as a result of his own experience. I do not, however, think that this is necessarily the case, particularly so far as concerns the smaller faults which develop. For this reason—that it costs money to alter a design, and when a chassis is undergoing a works-test and a minor trouble

the conscientious manner in which the Scottish A.C. always conducts the events it organises. I drove a light car—the 9-h.p. Adler, of which I spoke so favourably in a previous article—through the recent London-to-Exeter-and-back trial, during the Christmas holidays. Something like fifty cars of the "light" and "cycle-car" class started on the run, and, although

I have not the official figures before me, I think all but about ten successfully completed the three hundred odd miles. But if the drivers could all be persuaded to tell the truthful story of the run, I am wondering how many of them could be held qualified for a clean non-stop certificate? I know that I passed a good many of them, who qualified for gold medals by completing the journey in schedule time—and whose makers will doubtless advertise the fact later on—hung up by the roadside making adjustments and repairs, some of them not once but half-a-dozen times. That sort of thing has no business to happen nowadays. And, if it does happen in a trial like the London-Exeter, in which the vehicles have mostly been carefully prepared and which are driven by some of our most expert drivers, what is likely to happen when the same cars come into the hands of comparatively ignorant purchasers? By ignorant, I mean, of course, inexperienced in motor matters.

After this experience I say, by all means let us have a Scottish Trial of these small cars.



WITH THE HOOD CONCEALED: A 30-H.P. SHEFFIELD-SIMPLEX CHASSIS FITTED WITH A "WATERFORD" TORPEDO BODY BY VAN DEN PLAS.

The car is fitted with an electric self-starter and lighting outfit. The ingenious arrangement by which the hood, when lowered, is concealed in the upholstery at the back of the car, is especially noteworthy.—[Photograph by Campbell-Gray.]

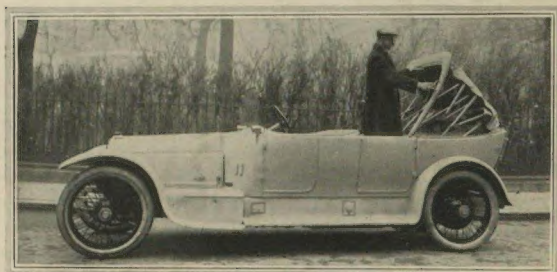
develops, there must often be a disposition to treat it as something fortuitous and as something that is not likely

to occur throughout a whole series. Therefore, the fault is continued, too often to the vexation of the ultimate user of the car. But where a failure occurs in a public trial, it is ruthlessly brought home to the people most concerned, and it is practically certain that the next series will see that fault removed. Apart from these considerations, I think there is a very good case for a light-car trial, for the reason that there are now so many vehicles of the class being offered to the public, of whose capabilities

nothing is known, that a trial would have the effect of separating the good from the bad, and we should begin to know where we are.

An Object-Lesson.

Writing of light-car trials, I have just had an object-lesson in what would be the value of a trial carried out in



SHOWING HOW THE HOOD IS RAISED: ANOTHER VIEW OF THE SAME CAR.

motorist has the right to ask for in these days of comparative excellence of design and construction of the car. Now, as the motor-car was in great part developed as a result of the lessons learnt in reliability trials, there is no question in my mind but that the lighter type can equally be perfected through their medium. It may be asked



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[Continued overleaf.]

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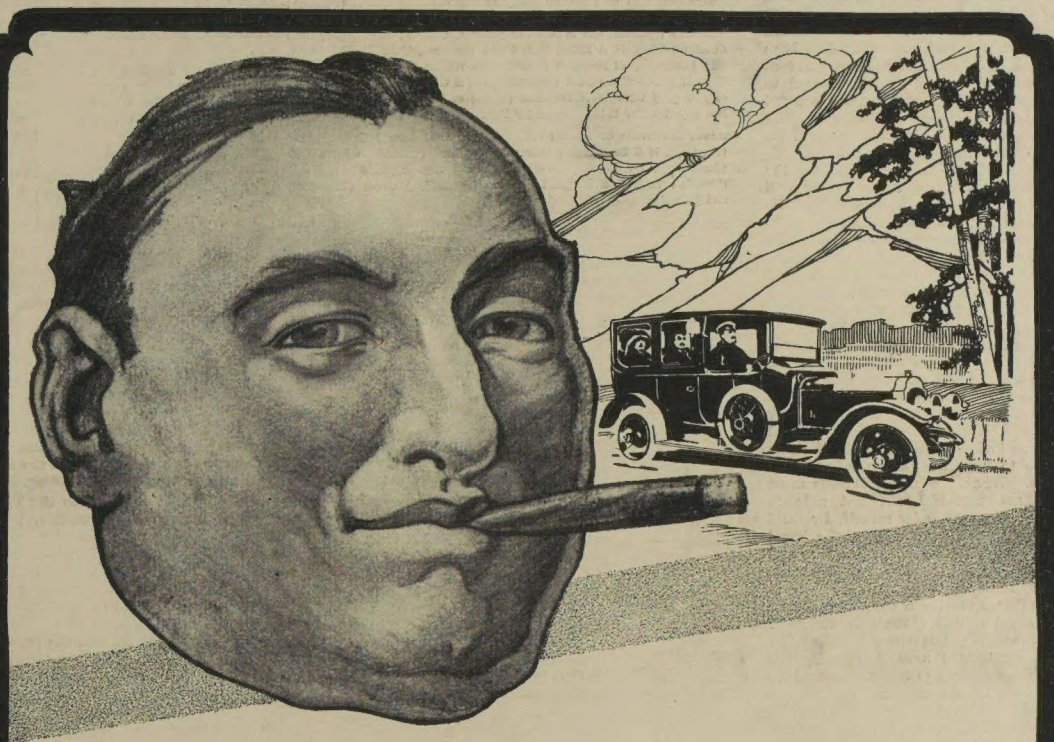


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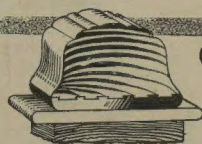
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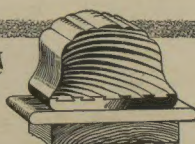
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Continued.

such an event as the Motor Cycling Club's winter run to Exeter and back! To the non-motorist it sounds almost beyond belief, yet that is what actually happened. Starting in pairs, with an interval of a minute between, 214 motor-vehicles of all sorts, from the solo motor-bicycle to large cars, were despatched from Staines on Boxing Night on this annual trial. I myself am a pretty keen motorist, but I really had not thought that there were so many members of this most enterprising and sporting club who were keen enough to embark on such a journey at this time of the season. I felt rather inclined to subscribe to the opinion of one entrant, who, before the start and when the actual number of those who had turned up had been announced, remarked: "H'm! Two hundred and thirteen other silly asses and me!" A cold rain had started to fall, it was blowing great guns, and the outlook seemed most unpromising. But not a single soul but was quite cheery at the prospect—not a single one but answered his name when called upon to start.

It was not so bad as far as Basingstoke, but there the rain set in in dead earnest and, though I am pretty well seasoned to all sorts of weather, it will be a long while before I forget that last ten miles into Salisbury. The rain, mingled with great hailstones, came down literally in torrents. Driven into our faces by the howling westerly gale, it stung like wire whips. So furious was the wind that more than once, when one of the heavier gusts came along, my car felt as though it had struck something solid. It was the worst motoring experience I have had for many a day. At Salisbury, everyone seemed quite happy about it, though there were many complaints by drivers who had been nearly blinded by the hail. But nobody talked of giving up—another ten miles or so would see us off the Plain and in more comfortable case. Fortunately, by the time I was due to leave Salisbury the rain had abated somewhat, but still it was bad enough and I don't think money would tempt me to do that twenty miles again in similar circumstances. What the motor-cyclists must have gone through I am afraid I am not able to appreciate, but I think that, speaking for myself, I should not have gone a yard past the hospitable door of the Angel at Salisbury. My own opinion is that they showed pluck of a most determined order by going on at all under the conditions, and that every motor-cyclist who went out into the storm that night ought to receive a gold medal from the club, whether he gained it under the regulations or not. I know that is impossible, but there it is. After Crewkerne, the weather moderated a little, and by the time we arrived at Honiton it had practically ceased to rain, so it was rather more comfortable as we ran into Exeter in the grey of the dawn. As to the journey home, there is nothing to be said of it, since, as if to make amends, Saturday was a gloriously fine day. Of the 214 who set out from Staines on Friday night, some 140 had returned up to six o'clock on Saturday, half of whom, subject to official correction of the checking sheets, had secured gold medals—and, though I was fortunate to be one, had thoroughly earned them.

W. WHITTALL.

CHESS.

To CORRESPONDENTS—Communications for this department should be addressed to the Chess Editor, Milford Lane, Strand, W.C.

J FOWLER.—We will compare the two positions. We agree with you in your opinion of Mr. Mann's problem.

H PHILLIPS.—The first move must be limited to one square.

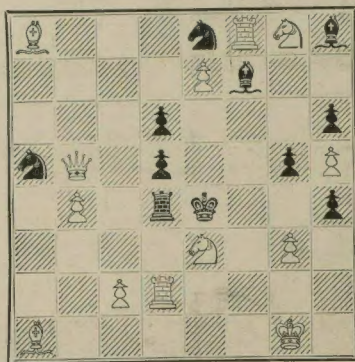
L SCHLU (Vienna) and OTHERS.—P takes Kt is the reply.

CORRECT SOLUTION OF PROBLEM No. 3625 received from C A M (Penang); of No. 3626 from Charles Willing (Philadelphia), J W Beaty (Toronto), J Murray (Quebec), and H A Seller (Denver, U.S.A.); of No. 3627 from Charles Willing, H A Seller, R B Cooke (Madison, U.S.A.), J W Beaty, and J Murray; of No. 3628 from Charles Willing, J G Locke (Hawick), Captain J A Challice (Great Yarmouth), and H Grasset Baldwin (Toronto); of No. 3629 from W E Harrison (Leeds) and F Warren (Derby); of No. 3630 from W E Harrison and F Bates.

CORRECT SOLUTIONS OF PROBLEM No. 3631 received from J C Stackhouse (Torquay), H S Brandreth (Cimiez), M E Onslow (Bournemouth), T T G (Cambridge), J Wilcock (Shrewsbury), Rev. J Christie (Redditch), J S R (Lincoln's Inn), G Stillingfleet Johnson (Seaford), J Green (Boulogne), and J Fowler.

PROBLEM No. 3633.—By R. J. BLAND.

BLACK.



WHITE.

White to play, and mate in three moves.

SOLUTION OF PROBLEM No. 3630.—By C. C. W. MANN.

WHITE

1. Kt to Q B 6th
2. Kt to Q 6th (ch)
3. Q or P mates

BLACK

- P takes Kt
K takes B or moves

If Black play 1. K to Q 4th, 2. Q to Q 6th (ch); if 1. P takes P, 2. Kt to B 6th (ch); and if 1. K takes B, then Q to B 2nd (ch), etc.

CHESS IN THE CITY.

Game played in the Tournament of the City of London Chess Club, between Messrs. UBER and SAVAGE.

(Staunton's Opening.)

WHITE (Mr. U.) BLACK (Mr. S.)

1. P to K 4th P to K 4th
2. Kt to K B 3rd Kt to Q B 3rd
3. P to Q B 3rd B to B 4th
4. P to Q 4th

B to Kt 5th would now give a variation of the Ruy Lopez with an inferior defence for Black.

4. P takes P B to Kt 5th (ch)
6. Kt to B 3rd P to Q 4th
7. P takes P Q takes P
8. B to Q 2nd B takes Kt
9. P takes B

Remaining with a weakened position on the Queen's side.

9. B to B 4th
10. B to K 2nd Kt to B 3rd
11. Castles
12. P to Q B 4th Q to Q 3rd
13. P to Q 5th Kt to K 2nd
14. Q to Kt 3rd P to Q R 4th
15. Q R to Q sq P to Q Kt 3rd
16. Kt to Q 4th B to Q 2nd
17. B to K B 3rd Kt to Kt 3rd

WHITE (Mr. U.) BLACK (Mr. S.)

18. P to K Kt 3rd K R to K sq
19. K R to K sq Q R to Q Kt sq
20. B to Kt 2nd Kt to Kt 5th
21. P to K R 3rd Q to B 4th
22. B to B 3rd Kt (Kt 5) to K 4

A powerful reply which quite disorganises White's game.

23. B to B sq P to Q B 3rd
24. R to K 3rd P takes P
25. P takes P P to R 5th
26. Q to Kt sq Q takes P
27. Kt to B 5th

Whatever he does gives but the same result.

27. B takes Kt
28. R takes Q B takes Q
29. B takes Kt R takes B
30. R takes R Kt takes R
31. R takes Kt B takes P
32. B to Kt 5th B to Kt 6th
33. R to K 7th P to R 6th
34. R to R 7th P to R 7th
35. K to B sq B to Q 4th

White resigns.

"Dod's Peerage" for 1914, which has just been issued, has been thoroughly revised and brought up to date. Addresses and clubs have been added, where possible, to the information given as to the daughters and younger sons of Peers. These are useful items not always discoverable. The book contains notes regarding titles in abeyance or dormant which are of interest now that many claims to peerages are pending.

"Kelly's Handbook to the Titled, Landed, and Official Classes" (Kelly's Directories, Ltd.; 15s. net) is now to be had in the new edition for 1914. Owing to its arrangement in one alphabetical list, it is a very handy book of reference. All those who hold any definite rank or title, or important official position, are to be found in it, with concise biographical particulars. Among them are Members of Parliament, holders of the higher posts in the Services and the professions, and the principal landowners.

Some remarkable statistics are given by Messrs. Dean and Son, publishers of "Debrett's Peerage," in regard to that invaluable work of reference. It is computed that the volume's 2700 pages are set out in over 12,000,000 type-characters weighing nearly ten tons, and that they comprise several million facts. The edition for 1914, just issued, contains a new and very welcome feature; that is, particulars are now given regarding the issue of Knights. These details have not hitherto been accessible, and they greatly enhance the value and usefulness of "Debrett," without any increase in its price.

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